

# MODERN LANGUAGE NOTES.

Baltimore, November, 1888.

## ENGLISH RIMES.

I. Rose's *'Orlando Furioso.'*

The Italians have complete *Rimari*, or Rime Indexes, of their leading poets, such as DANTE, PETRARCH, ARIOSTO and TASSO. These Indexes serve many useful purposes, and take their place with poetical lexicons and concordances. In the early stages of a language, rimes, of whatever kind, either repose upon etymological kinship or inflectional similarity, or else are largely fortuitous. A happy union of sense and sound is immediately consecrated to mnemonic and poetic uses, and becomes a recurrent phrase, the type and nucleus of many others.

These are employed at first by popular poets, and then by conscious artists. Meanwhile the resources and the flexibility of the language grow. The riming possibilities are largely, though never indefinitely, extended. New words are added, and words dissimilar in sound become assimilated, yet in every direction there are limits, in some cases ampler, in others narrower. Within the ampler limits most of the riming work must be done, and every effort is made to wed the sense of words which at first appear to have nothing in common save their resemblance in sound. The language must needs become plastic in order to endure the strain which is now put upon it. Old words are used in new senses, figurative uses multiply, unsuspected adaptabilities of words to each other are revealed, and unsuspected modes of combination are discovered. Where the limits are narrower the struggle is still more intense. The language is ransacked for words as yet unthought of. Dialects are made to yield up their spoils. Words are put upon the rack, and tortured to reveal their secret, and fitted on Procrustean beds, happy if they may retain their original proportions.

Poets make experiments which their successors find too daring, and their apparent conquests, held by too slight a tenure, are abandoned.

If these artists find their material too refrac-

tory, they admit false rimes, which the next generation, encountering the same difficulties, desperately sanctions. Thus riming conventions arise. A word like *flight* suggests *height* and *sight*, and the rimes of a triplet are thus provided. So *knight* might suggest *fight* and *might*. Such triplet or quatrain rimes are adopted by other poets, with or without modification. According as there is or is not a disposition to modify and extend, there are two schools of rimer. The conservative rimer accepts combinations as he finds them, employs the old, recurrent, familiar jingles, and spends his strength upon other portions of his task. The innovator is likely to be a great, fecund, untrammeled spirit, throwing off rimes, good and bad, in careless profusion, or else a devotee of art for art's sake, whose whole study is form. Only exceptionally is a riming innovator at once a great and a thoroughly artistic poet. This constant experimenting and fashioning steadily augments the resources of the language. Its general plasticity and the actual scope and richness of its rime-system may, as in the case of the English, go hand in hand. A cross-section through the riming product of a given author or century may afford an indication of the poetic fertility and chastened sense of form which are there displayed. An abundance of false and dissonant attempts at rime will signify barrenness or undisciplined faculty. Smooth harmonies upon a few chords will point to great dexterity of handling, but not to the presence of elemental volcanic forces, struggling for utterance at whatever cost. Novel, varied, and entirely satisfying effects imply that the world is enriched by another genius or a very high order of talent.

These considerations have impelled me to record some observations upon the rimes employed by ROSE, the friend of SCOTT and translator of ARIOSTO. Were ROSE's version bold and commonplace, the selection of it might well be obnoxious to criticism. But it is generally conceded, I believe, that his merits as a translator are very great. Soon after the publication of his first volume, *Blackwood's Magazine* (xv, 418) said: "We believe it will

be considered as, on the whole, the best poetical translation in our language." And again: "A specimen of the before unsuspected variety and flexibility of our poetical language, independently of all those monstrous and barbarous innovations in which too many of our most popular poets have ventured to indulge."

It is this first volume, together with the first twenty-one stanzas of the second, that I have chosen for this examination. The first volume contains six cantos and 479 stanzas. These 500 stanzas in the octave measure will yield 1000 triplet rimes. To these I have confined myself, neglecting the final couplets. It will readily be seen that the selection of this number facilitates the calculation of percentages, while affording a sufficiently wide basis for some interesting inductions.

In 500 stanzas, 140 different riming sounds are employed, so that an average of more than seven triplets are constructed on each riming sound.

On eighteen riming sounds more than 500 triplets are framed, and on seven riming sounds more than 250. Double rimes occur in only twenty triplets. The long-vowel sounds are preferred, especially *ā*, *ē*, *ī*, *ō*, *ōō*, *ōū*, and the first four of these vowels as modified by a following *r*; 143 triplets are formed on these four vowel sounds as finals, that is, followed by no consonant. Of short vowels, *ĕ* seems to be most in request, especially in *-est*, *-ed*, and *-ent*.

No appreciable distinction appears to be made between *ōō* and *ū* in riming; the same triplet will frequently contain both sounds. Only 83.3 per cent (or, if doubtful false rimes are included 84.2 per cent) of the whole are absolutely perfect rimes.

In 5.7 per cent a fully stressed syllable rimes with one or more syllables having a secondary stress, or the riming syllables have all secondary stress; in other words, monosyllables rime with trisyllables (exceptionally tetrasyllables), or trisyllables with each other.

Three and one-tenth per cent of the triplets contain the same syllable repeated, either (a) as a monosyllable of the same form and the same, or different meaning, (b) as a monosyllable of the same sound but of different form and meaning, (c) as the second syllable of a poly-

syllabic word, the original syllable being a monosyllable, (d) as the second syllable of a dissyllabic word in two instances, or (e) as the second syllable of a word dissyllabic in sound alone.

In 5 per cent of the triplets, a word is mispronounced for the sake of the rime.

In 6.7 per cent the rimes are merely rimes to the eye, or are otherwise inaccurate. In two instances there is, apparently, no pretence at riming, viz.,

*untied*: *bestride*: *find*  
*line*: *came*: *dame*

and in another (end of Canto VI) a line is wanting, and the triplet therefore stands:

*paid*: *arrayd*:—

The slight discrepancy between the sum of the percentages and the number 100 is due to the fact that in two instances the same triplet rime is repeated in different categories.

In the General List each word stands as the type of a riming sound; thus *knight* is the type of the riming sound *-ite*; *day* the type of *-ay*, etc. The General List includes all the subsequent categories except that of False Rimes.

Where pronunciations are indicated it is done but roughly, and for purposes of identification only. Any attempt to be exact would have required an extensive use of diacritical marks.

#### General List.

1. knight	49. 18. rain	{	18.
2. see	48. 19. speed		17.
3. day	41. 20. bound	{	16.
4. fear	36. 21. beat	14.	
5. fair	32. 22. glows	{	13.
6. foe	31. 23. land	12.	
7. rest	29. 24. skill	{	11.
8. sped	25. brought	10.	
9. who	28. 26. ring	{	9.
10. side	26. 27. sell	8.	
11. nigh	23. 28. find	{	7.
12. maid	22. 29. date	6.	
13. bore	21. 30. heart	{	
14. dame	31. lord		
15. wise	20. 32. fire	{	
16. grace	33. friends		
17. bent	34. gale		

## GENERAL LIST.—(CONTINUED).

35. hears	88. heirs
36. bend	89. blamed
37. zeal	90. snared
38. tone	91. calls
39. sort	92. blazed
40. deep	93. please
41. heard	94. sacks
42. bold	95. France
43. hour	96. shape
44. birth	97. hands
45. root	98. gained
46. mood	99. fact
47. rage	100. back
48. gaze	101. charms
49. horse	102. task
50. bruise	103. cost
51. wings	104. done
52. queen	105. world
53. shield	106. turn
54. shun	107. trust
55. doom	108. scout
56. brave	109. chin
57. fling	110. rides
58. press	111. theft
59. met	112. took
60. sure	113. wrong
61. line	114. bruits
62. last	115. time
63. call	116. child
64. theme	117. miles
65. make	118. spouse
66. learned	119. crown
67. wit	120. lips
68. horn	121. flock
69. extended	122. peace
70. inclination	123. weeps
71. closed	124. brink
72. pole	125. pearl
73. pains	126. road
74. man	127. effect
75. storm	128. narrates
76. den	129. retorts
77. plant	130. degrees
78. smile	131. rages
79. bark	132. sally
80. speech	133. carry
81. beams	134. sabre
82. road	135. tiding
83. shot	136. prizes
84. joy	137. wonder
85. affection	138. petition
86. pleasure	139. lamented
87. first	140. possession

## Principal Stress with Secondary Stress.

These are arranged in the order of the words in the main list. Only one instance of each set occurs, except where a number is noted, and then the illustration stands for the type.

- (a). bright, chrysolite, fight.
  - (b). be, see, chivalry, he, readily, faculty, enmity, cruelty, jeopardy. (16).
  - (c). crest, manifest, rest.
  - (d). described, signified, spied.
  - (e). try, die, verify, testify, eye, reply.
  - (f). cries, flies, recognize.
  - (g). bent, spent, banishment, innocent, intent, fraudulent.
  - (h). strain, vain, Sericane, Sericane, domain, pain, reign, pain, Charlemagne, plain, Charlemagne, plain.
  - (i). still, will, Logistil.
  - (j). ring, following, bring. (6).
  - (k). bonnibel, sell, rebel, Pinabel, cell, fell.
  - (l). twine, Ghibelline, sign.
  - (m). foal, goal, caracole.
  - (n). Sacripant, Levant, Bradamant, Agramant, Agolant, plant.
- Rimming Syllables Repeated.*
- (a). rest, west, rest, knight, light, light, rose, shows, shows, plain, Charlemagne, plain.
  - (b). way, pray, weigh, high, die, hie, threw, renew, through, grown, bone, groan, seen, scene, queen, sea, fidelity, see.
  - (c). tide, divide, eventide, side, beside, pride, avows, spouse, vows (or e), depart, heart, part, impart, part, heart, part, impart, heart, impart, part, art, upturned, burned, turned, steed, deed, misdeed, boy, enjoy, joy, impressed, pressed, best.
  - (d). applied, replied, aside, replied, complied, tried, avail, prevail, mail.

(e). say, assay, sway,  
assay, way, say,  
bright, knight, unite,  
veil, avail, scale,  
bruise, eschews, choose,  
feuds, embried, brewed,  
bends, descends, sends.

*Mispronunciations.*

he, company, Circassy,  
shew, due, view,  
pressed, Este, best,  
gain, Castellain, stain,  
bit, sit, hermaphrodit.

*False Rimes.*1. *Rimes to the eye.*

*uv, uv, ööv,* (5).  
love, above, remove,  
above, prove, love, (2).  
move, love, above,  
above, move, love.  
*ööv, ööv, uv,* (1).  
move, prove, love.  
*ööd, ööd, ud,* (2).  
stood, wood, blood,  
stood, blood, wood.  
*ööd, ööd, ööd,* (1).  
mood, wood, stood.  
*ud, ud, ööd,* (1).  
blood, flood, mood.  
*ud, ud, ööd,* (1).  
blood, good, flood.  
*ain, ain, en* (or *ain*),  
vain, again, plain,  
pain, plain, again,  
strain, again, reign,  
again, rein, vein.  
*aid, aid, ed,* (2).  
said, aid, blade,  
blade, laid, said.  
*ize, ize, unstressed eeze,* (1).  
wise, skies, destinies.  
*ite, ite, unstressed it* (spelled *ite*), (1).  
right, fight, opposite.  
*own, own, oan,* (3).  
renown, crown, own,  
drown, shown, crown,  
alone, gown, town.  
*or, ar, or,* (1).  
car, star, war.

*i, i, unstressed ee,* (9).

prodigy, I, reply,  
eye, nigh, sorcery,  
i, die, severity,  
family, sky, eye,  
ply, wrongfully, lie,  
symmetry, eye, die,  
eye, sky, alchemy,  
sky, eye, Camaldoli,  
eye, nobility, lie.

unstressed *ee*: unstressed *ee, i,* (2).  
agony, nigh, insanity,  
balcony, happily, I.

2. *Unclassified Rimes.*

*ööd, ööd, ööd,* (1).

woode, rude, could.

*ööd, ööd, ööd,* (1).

pursued, good, understood.

*ööd, ud, ööd,* (1).

good, blood, pursued.

*air, air, ur* (or *air*), (5).

share, heir, were,  
were, repair, bear,  
care, share, were,  
were, care, bear,  
pair, were, air.

*ore, ore, oor,* (4).

pore, Moor, shore,  
bore, sore, Moor,  
Moor, lore, before,  
bore, Moor, before.

*oan, oan, on,* (1).

grown, gone, own.

*oan, oan, un,* (1).

overblown, done, moan.

*un, un, oan,* (1).

alone, sun, won.

*oan, un, on,* (1).

unknown, done, gone.

*un, un, on,* (3).

won, none, upon,  
done, upon, sun,  
foregone, done, son.

*ö, ö, ow,* (1).

brow, flow, below,  
know, how, bestow.

*airs, airs, ears,* (2).

fares, bears, uprears,  
prepares, ears, wears.

<i>ear, ear, air,</i> (1).
deer, tear, fear.
<i>ears, ears, airs,</i> (1).
tears, cares, fears.
<i>eed, eed, ed,</i> (1).
need, indeed, stead.
<i>air, air, ar,</i> (1).
heir, are, rare.
<i>urned, urned, orned,</i> (1).
mourned, returned, discerned.
<i>ōmes, ōmes, ums,</i> (1).
roams, foams, comes.
<i>ung, ung, ong,</i> (1).
sprung, flung, throng.
<i>ount, ount, unt,</i> (1).
fount, front, mount.
<i>urd, urd, ard,</i> (1).
heard, preferred, reward.
<i>own, own,</i> unstressed <i>on,</i> (1).
town, crown, gonfalon.
<i>ōme, ōme, ūm,</i> (1).
home, foam, gloom.
<i>ong, ong, ung,</i> (1).
song, long, among.
<i>ord, ord:</i> unstressed <i>ord</i> or <i>ard,</i> (1).
accord, lord, Paris-ward.
<i>ūze, ūze, ooce,</i> (1).
use, pursues, truce.
<i>eeth, eeth, eethe,</i> (1).
sheath, beneath, seethe.
<i>īne, īne, oin,</i> (1).
join, line, design.
<i>īde, īde, igned,</i> (1).
untied, bestride, find.
<i>aim, aim, īne,</i> (1).
line, cane, dane.
<i>aid, aid, —,</i> (1).
paid, arraid, —.

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**THE GERUNDIAL CONSTRUCTION  
IN THE ROMANIC LANGUAGES.****V.**

The nature of the examples considered up to the present time has been such that the action of the dependent verb (gerund or infinitive) was performed by a subject in the nominative case. This necessarily followed from the fact that the dependent was joined to a finite verb, the latter serving sometimes as a mere copula between the subject and the succeeding verb, the former at other times determining the modality of the action of the latter. Considering the origin of the gerund, this last must have been its earlier function; since being virtually a noun in an oblique case, it must necessarily at first have expressed adverbial relations. Gradually it rose, so to speak, in dignity and, from the office of a simple modifier, it became the principle word in the sentence—the predicate. *Il s'en vait corant*, he goes away running(ly); where *corant* points out the manner of going away; but *il vait me disant*, he is in the act of telling me, or simply, he tells me.

The cases now to be considered belong to a different category, in so far that the action of the gerund (or infinitive where it can be used) is performed by an agent in an oblique case, which case is the régime of a verb in a personal mood. Constructions of this kind occur with words signifying to *find*, to *see*, to *hear*, to *feel*, to *perceive*, etc., and with *faire* in the sense of to cause (to do anything), altho' some special remarks will be called for when we come to speak of *faire* as so used. The Romance languages did not originate this construction for themselves. It was common in the classical languages to construct the present participle and infinitive with words of similar import. It seems to be a principle of syntax applicable to most languages. The distinction between gerund and infinitive, when so constructed, is in general terms this: the gerund indicates the progress of an action into which that of the finite verb falls and always begins before, and usually continues after, the completion of this verb; while the infinitive, in such cases as it can be employed in, expresses an action, of which the speaker perceives the beginning and the end. Logically this could only hold good of past completed and future time. The use of the infinitive with the present tense is inconsistent—a contradiction in terms—except to designate habitual action. For instance, we should say in English; I saw him *go* into the house; whereby I should mean: 1st, that I saw

him complete the action; 2d, that I saw him performing an act which he began before I looked and may have continued after I turned away; but for the present: I see him *going* into the house, only; since, I see him *go* into the house, can only be said of a habit or an action indefinitely repeated and would usually be accompanied by an adverb indicating the habit, etc.; as, I see him go into the house every day. However, here, as in other things, what ought to be is at variance with what actually is, and we find a great freedom in the use of the infinitive. Indeed, with the exception of to *find* (*meet, come upon, etc.*), the infinitive (or some other construction) has generally usurped, in the modern languages, the place of the gerund, and is used to express both completed and continued action, according to the construction of the sentence.

*Trouver.*

Ses maisuns truva arses e ses viles ardant,  
E un suen fils truva mort en biere gisant,  
E sa femme e sa gent merveillus duel faisant.  
Roman de Rou, 4104.

Vint milie chevaliers i troverent seant,  
E sunt vestut de palies e de hermines blancs.  
Voyage de Charlemagne, 267.

Les enfans trueve gisanz soz la valee,  
En seant icerent, s'ont grant joie menee.  
Amls et Amiles.

Le maillet troverent pendant  
A la port par de devant.  
Le Pelerinage Renart, 93.

E quand venc un dia, Raimons de Castel  
Rosillon trobet passan Guillem de Cabestaing.  
Bib. der Troub., IX.

This construction is still preserved, in all its freedom, in the modern language:

Linus venant du ciel sur Pegase, au relai,  
Trouve votre sorci' re enfouchant son balai.  
V. Hugo, Religions et Religion, p. 33.

L'abbé alla rejoindre Jeanne et Gabriel,  
qu'il trouva se promenant avec tristesse dans le parc du château.

Alcée Fortier, Gabriel d'Ennerich, p. 23.

It is, moreover, common to the whole group of Romance tongues, as may be illustrated by the 46th verse of the 24th chapter of Matthew, which has been rendered by them all in the same manner.

Heureux ce serviteur que son maître trouvera faisant ainsi quand il arrivera.

Beato quel servitore, il quale il suo signore,  
quando egli verrà, troverà facendo così.

Bienaventurado aquel siervo, al cual, cuando su Señor viniere, le hallare haciendo asi.

Bienaventurado aquelle servo, ao qual,  
quando seu Senhor vier, o achar fazendo assim.

Fericită este servulă acela, pre care, venindă  
dominulă seă, 'lă va afla facândă aşă.

Luther translated here by the infinitive without any apparent reason, as it was departing from the Greek (*δέντες ἐλθών οὐκέπιος αὐτοῦ εὑρήσεις οὐτως ποιεύντα*), and we find him using the participle with *finden* in Marc XIII, 36: auf dass er nicht schnell komme und finde euch schlafend. The infinitive is not admissible in the Romanic languages, as far as my observation goes, but is still current in German, its use depending upon certain conditions, the discussion of which would be out of place here.

*Ouir* (entendre).

The gerund or infinitive is indifferently used without any appreciable distinction.

Examples:

Fors fut la noise et la bataille grans  
Et li hustins mervillous et pesans,  
N'i oissiez nes damedeu tonnant.  
Ch. de Gibert de Metz (Rom. St. I, 464).  
Nus tut ço veimes ke m'o:z recuntant.  
Vie d S. Auban, 1184.

Et frainte d'armes i avait par tout, que l'en  
n'oist mie Dieu tonant.

Tr. de Guil. de Tyr, Liv. iv.

Li arcevesque les ot contrarier.  
Ch. de Roland, 1737.

Iloec m'assis pour escouter  
Deus dames que j'oi parler.  
Flore et Blanceflor, 44.  
Car adonc aguera om ausit les sens et campanas  
sonar al repiquet.  
Ch. de la Croisade d'Albigeois.

"Summae Deus clementiae," nel seno  
Del grand' ardore allora udi' cantanō.  
Dante, Purg. XXV, 122.

E degli uccelli le diverse e tante  
Odo voci cantar dolci e gioconde.  
Vitt. Colonna.

Le oigo hablando con un hombre desconocido.  
Sauer's Gram. espagnole.

Astfelită audă pero ténéra cochetă parisiană  
dicând ca a primit un puiu de găină.  
V. Alecsandri.

The Wallachian excepted, the modern languages seem to avoid the gerund with words signifying to *hear*, and the infinitive or a relative clause is used instead. The two following examples with *entendre*, which now usually takes the place of the obsolete *oir*, will serve to illustrate the use of the infinitive to express completed or progressive action.

J'ai entendu le rossignolet chanter dans son langage. Romania, IX, 565.

Mais tout se tait. Je n'entends rien venir.  
V. Hugo, Hernani.

It is not pretended, of course, that *entendre* is not constructed with the gerund; yet it does not seem possible to lay down a rule for its use. Judging from this sentence: Entendons maintenant Alcuin signalant à Charlemagne les mêmes abus (Hauréau), we might probably apply to *entendre* what further on is said of *voir*.

#### *Ecouter.*

On écoutait avec plaisir les jongleurs chantant les jestes des anciens.

Paulin Paris, Preface to Guil. de Tyr.

*Voir* (with the gerund).

Je vi, dist il, une mult bele  
Par desus les ewes montant.  
Guil. le Clerc de Normandie.

Quant le virent en l'air salant.  
Bauduin de Sebourg, B. 397, 8.

Quant li sires le vit venant,  
Si le salua maintenant.  
Li Contes del Graal, B. 166, 17.

Jeu vos vigui entre los layors penden  
On vos fazian trop grans escarnemens.  
Plainte de Notre Dame, 58.

E vidi spirti per la fiamma andando.  
Dante, Purg. XXV., 124.

Vido al conde paseando  
Y estas palabras le ha dicho.  
Rom. del Cid (Voegelin).

Diego... Que viste?  
Sancho. Al gran Fernando,  
Mi vida con mi muerte amenazando.  
G. de Castro, Moc. del Cid, Pt. seg. I, 4.

Como vereis o mar fervendo acceso  
Co' os incendios dos vossos pelejando.  
Os Lus. II, 54 (also II, 68).

Cine m'ar videa cutrierând orasul cu valiza  
pe spinare, ar cuteza porte a crede că sunt  
vagabond?

V. Alecsandri, Hałmana.

*Voir* (with the infinitive).

Quant ele venir ne le voit,  
Tantost arriere s'en retorne.  
Fabliaus des Perdis, B. 293, 24.

..... donde il mattis partille,  
Vedendo di lontano fumar le ville.  
Giusto de' Conte Romano.

Verás despues las potencias  
Ir valiendo....  
Juan Rufe.

..... o grão Thebano  
.....  
Olliando o ajuntamento Lucitano  
As mouro ser molesto e aborrecido.  
Os Lus. I, 73.

Occasionally both constructions are found in the same sentence:

Mult veissiez formant issir aronez Normanz  
Querre turniemens e juste demandanz.  
Roman de Rou, 3357.

Ed al nome dell' alto Maccabeo  
Vidi muoversi un altro roteando.  
Dante, Pur. XVIII, 41.

E quand' eo veggio li altri cavalieri  
Arme portare e d'amore parlando.  
Folcacchiero de' Folcacchieri.

The infinitive is much the more common, even where the gerund would be more logical. This is especially true of the Old French. It would be but reasonable, for instance, to expect *gisant* in the quotation from Guillaume d'Orange (B. 65, 18):

Vivien vit gesir desoz un guet  
Desoz un abre qu'est foillus et ramez.

For Guillaume did not see Vivien *lie* down but saw him already in that posture (*lying*), as any other man would, without doubt, have been who had had his body pierced with fifteen wounds, from any one of which (the old romancer naïvely adds) an emir would have died.

What was said with reference to the current construction with verbs signifying to *hear*, holds, with some little modification, of verbs meaning to *see*.

The Wallachian, which is generally more varied in its syntax than the other members of its group, makes very free use of the gerund. Of thirty odd instances noted in the Bible, the Italian, Spanish and Portuguese translate by the infinitive or a relative clause, while the Wallachian invariably employs the gerund. This is strictly in accordance with the rule laid down by the grammarians—the Italian gerund

being excluded by the grammatical dictum, that the gerund should always refer to the subject; while for the Portuguese and Spanish the infinitive is to be preferred (unless the idea of duration is to be made very prominent), and always where the principle verb is in a past tense or the object is a noun. The Wallachian, however, is not trammelled by any such restrictions, provided the thought is clearly expressed. It is this latter point which determines, to a great extent, the syntax of the gerund in all these languages. The Italian has probably not gained anything by its rigorous exactness. In such cases as those cited from the *Divina Commedia* and in the one following, from *Vittoria Colonna*, there could be no possible misunderstanding and, consequently, there is no good reason why the construction should have fallen under the ban of the grammarian.

Ed a mirar i lor più cari armenti  
Pascendo insieme far piacevol guerra.

It must be admitted, however, that the rule often prevents ambiguity in a very neat way. Separated from its context, the following stanza from Metastasio's canzonetta, *La Potenza*, might present some difficulty, since *giungendo* could logically be taken either with *quanti* or with the subject of *vedrai*. The possible misunderstanding is obviated by applying the rule.

Quanti vedrai giungendo  
Al nuovo tuo soggiorno,  
Quanti venirti intorno  
A offrirti amore e fè.

The same ambiguity is avoided in:

Ch'amor quest' occhi lagrimando chuida.  
Petrarca.

The French easily evades the difficulty by the use of *en* before the gerund: *En arrivant à ton nouveau séjour combien de personnes tu verras &c.* *En* with the gerund always expressing adverbial relations, it can never take the place of an adjective clause and must consequently affect the action of the principal verb and not its object.

At the present day the construction in French with verbs of *seeing* and synonymous import is dependent upon conditions more easily felt than defined. It would be rash to make the rule a general one; because this would leave full scope for a promiscuous use

of the gerund, which would not coincide with practice. I believe that a rule formulated somewhat as follows would serve as a pretty safe guide: namely, the gerund occurs more frequently with a verb in a past tense and that in any case it should have an object or some phrase to modify its action.

J'ai vu les vents grondant sur les moissons superbes.

Delille.

Les moines et les prétendus savants ne virent dans cet obscur étranger qu'un aventurier cherchant fortune de ses chimères.

Lamartine.

Ils en étaient là quand des paysans les aperçurent marchant côte à côte dans l'enclôs.

Saintine.

Je les vois cherchant à deviner des énigmes sans mots et je les aide à s'embrouiller.

George Sand.

Je me défie de la dialectique, quand je vois l'esprit humain tournant sur lui-même.

Nisard.

La famille en pâlit et vit en frémissant  
Dans la poudre du greffe un poète naissant

Boileau.

Il contemplait la forme svelte et élégante de la jeune fille traversant la cour au bras du docteur.

X. de Montépin.

Je t'ai vu là griffonner sur ton genou et chantant dès le matin.

Beaumarchais.

*Sentir.*

The construction of this verb, which falls under the same rubric as other verbs of perception, has been noted in a few instances; but considered either with reference to modern or early usage, it does not call for any special discussion which has not already been covered by the remarks on other verbs of this class. We need to stop, therefore, to notice only a few examples.

Quant il nous senti venans, il toucha en fuie.  
Joinville, Hist. de S. Louis, ch. c.

Voltando sentirei le giostre grame.

Dante, Purg. XYII, 42.

Y que con el deseo agonizando  
Morir me siento de la misma suerte.

Anonymous, 15th Cent.

And in the modern languages:

Mais il la sentit menteuse, incapable de se

garder, se donnant aux amis, aux passants, en bonne bête née pour vivre sans chemise.

Zola, *Nana*, p. 474.

La pauvre femme se sentit littéralement mourir.

X. de Montépin.

*Epopea nella quale si sente palpitare il cuore di tutto un popolo.*

*Nuova Antologia*, Sec. Ser. XXIV, 385,

*Faire.*

Our attention will now be claimed by *faire*, which occurs with verbals in *-ant*, and which, as already observed, requires special consideration. It may be stated at the outset that this construction has been found only in early French and Provençal and is probably peculiar to these languages. And again, its total absence from some authors is somewhat remarkable; while others use it only with *entendant*, which usually, tho' not always, may be translated by the passive voice. This fact, together with the observation that certain combinations of the *-ant* forms with the prepositions *à*, *de*, *par*, etc., were also susceptible of a passive rendering, attracted my attention quite early in my researches and led me to conclude that not only the Latin present participle and gerund, but also the gerundive (participle in *-dus*) were, in some instances, hidden under these verbals in *-ant*; further, that the construction of the gerund with *faire*, regarded from the standpoint of its origin, not being natural, the construction was probably referable to the gerundive; and, finally, that the fact of its appearing with an active force and governing a case was effected through analogy and confusion with the gerund and active participle. That is, if what has been assigned as the probable cause of the inflexion of the Wallachian gerund be true, it is the same process of passing from a passive to an active meaning. In Merovingian Latin, too, we have instances in which the passivity of the participle in *-dus* was overlooked and it was allowed to govern a case. In the "Joca monachorum" we read: *quis asinam persiquidum renūm invenet?* i. e. *quis asinam persequens regnum invenit?* There can be no doubt, I think, that this is the proper interpretation; and the case is not an isolated one; for in the same collection is found a similar interchange of functions

of the two parts of speech: *quis vivendum seculum vicit?* Now, whether *vivendum* be here construed with *quis* or *seculum*, it has the same force, that of *vivens*.

Returning now to the French and Provençal, let us illustrate what has been said by analyzing a few sentences.

Ainsi li fait la vielle entendant la favele.  
Berte aus Grans Piés, 2079.

Et ces choses vous rementoif-je pour vous faire entendant aucune chose qui offierent à ma matière.

Joinville, S. Louis, ch. XL.

*Li* in the first of these examples is a dative, and *vous*, in the second, may be so taken likewise; and they might be turned into Latin, root for root, in this way:

Illi facit vetula intendendam fabulam; and .....vobis facere intendendas aliquas unas causas etc.

But the Latin gerundive comes out much plainer in cases where a preposition is used with the verbal in *-ant*.

Des qu'a l'eue de Diepe nus irum esluignant,  
Mais jeo ferrai anciez a cele eue passant.  
Roman de Rou, 3806.

That is: ad (ab) ecce-illam aquam passandam.

Sire, on me fait a entendant (ad intendendum) que vous avés une fille &c.

Henri de Valenciennes, ch. IX.

If, in the following example from the Translation of Guillaume de Tyr, *le* is to be taken for an accusative, as the form usually is, *entendant* is then active.

Mès cil arnons le decent trop malament, qui entendant le fit que il serait patriarches.\*

Other similar constructions are not infre-

\* The admission of the gerundive in early French offers a satisfactory explanation of the construction in *Tartuffe*, I, 7, now a very common expression and one which, tho' an evident difficulty in modern syntax, is passed over in silence by the grammars.

Et l'on sait qu'elle est prude a son corps défendant.

By turning this into the Latin: ad suum corpus defendendum, we at once see a reason for the construction and the difficulty vanishes. The expression, therefore, originally meant, as it still does: *en se défendant contre une attaque*; the other meanings now attaching to it, such as, *à contre-cœur*, *avec répugnance* etc., are derivative. The translator of Guillaume de Tyr uses an equivalent in Liv. II, ch. 2, where in answer to Godefroiz, the king says:

Si y meismes la main comme efforcié, sur nous defendant.

quently met, which are capable of being resolved into the Latin gerundive, as:

Dont il lessa au roy, par pais faisant (per pacem faciendam) la contee de Augo.

Joinville, ch. XVI.

Et bien voient ke se il par sens u par engen u par treuage donnant (per tributaticum donandum) n'entrent en la chite.

Henri de Valenciennes, ch. XVI.

And so in Joinville (ch. CX): par grant tréu rendant (per grande tributum reddendum).

Turning now to this sentence from Guillaume de Tyr (Liv. XI, ch. 10):

Et ceus qui ne s'en voudroient issir fesoient remanoir seurement en leur teneures par rendant une resnable somme d'avoir,—we see the construction has either become active or so ambiguous in point of syntax that it could hardly fail to be taken as such.

If we compare the above phrases with numerous infinitive constructions, we shall have an additional proof of a phenomenon already discussed at some length, namely, the constant interchange of verbs in -ant with the infinitives, without any apparent difference in meaning or function. In VILLE-HARDOUIN we have many instances of the construction in question.

Et mistrent grant paine à la ville prendre, (ch. XCII), which is evidently represented by the Latin, *ad villam prehendendam*. And so in ch. XII: mais nos ne sommes mie tant de gent que par nos passage paier poons les lor attendre—a construction, which, in the passages above cited from Joinville and Henri de Valenciennes, we found explicable by a participle derived from the Latin gerundive or participle in -dus.

This will suffice, I think, to show that the force of the gerundive construction partially, at least, survived among the early French and Provençal speaking people and brought about the construction above canvassed; altho' it is more than probable that they were unconscious of this, owing to the identity of form with the gerund and present active participle. And it was likely this identity of form which led to its being merged into the other verbals in -ant and apparently becoming active in force.

A few other examples collected, possibly show this active force a little more clearly

than those already given, and I set them down here as additional proof.

Car por fol sembleir  
Me font cil fauls proiant d'ameir.  
Guilot de Provins (Wackernagel XV).

Renarz mist l'aise sor le feu  
Et la fist trestot boillant.

Roman de Renart, B. 209, 9.

E vuelh tenir autre viatge  
On restaure so que m'a fag perden.

Cadenet.

Tant estet enviro lo lor assetjaments  
Tro grans cocha de fam fetz celz dedins rendens.

Peire de Corbiac, B. 213, 22.

Olhs de merce, boca de chanzimen,  
Nulhs hom nous ve que nol fassatz jauzen.

Peire Vidal, Song 44 (B.'s ed. 1857).

Not fazas ardit ne prezan  
Ne ton cor non aviles tan.

Daude de Pradas, Four card. Virtues (Stickney's ed.).

With the exception of *à son corps défendant*, all the constructions noticed under the heading of *faire* have dropped into desuetude or shaded off into other constructions still bearing an affinity with the original. *A la ville prendre*, for instance, would find its modern offspring in: *à prendre la ville*; *par pais faisant* in: *en faisant la paix*; and *par treuage donnant* in: *en donnant (payant) le tribut*.\*

The direct objects of the verbs *avoir*, *lais-*

\* It is proper to state that I was anticipated in the above explanation by Mr. N. DE WAILLY in his "Mémoire sur la langue de Joinville," and that PROF. ADOLF TOBLER (Vermischte Beiträge zur Französischen Grammatik), PAUL KLEMENZ (Der syntactische Gebrauch des Particium Praelensis und des Gerundiums im Altfranzösischen) and others have expressed their belief in the erroneousness of this theory, but not, as it seems to me, on sufficient grounds. PROF. TOBLER bases his objections, in the main, on the fact that many cases of this special -ant construction are no more easily explained by assuming them to come from the participle in -dus than from the present active participle, and further that, where the accompanying noun is feminine, we should expect -endam, -andam to produce -ande and not -ant, the form always found. As an answer to the latter part of this statement it is relevant to remark that, as -ando, -endo, -antem, -entem, all through the law of analogy, wore away into -ant, it hardly seems a violation of this law, but rather a natural proceeding, to put -andam, -andam, -endam, -endam, together with their plural forms, all in the same category, especially as they are all, to a certain extent, functional equivalents in syntax. Replying to the first of TOBLER's objections, I will say that I, for my part, in arguing for the gerundive, do not pretend that its admission will clear away all the difficulties; my thesis simply is, that the gerundive, as well as the gerund and present active participle, was operative in producing the -ant constructions. As the forms were confused, it is not remarkable that the syntax should have met with a similar fate.

*ser, tenir, guerpir* and some others may be accompanied by the verb in *-ant* to express a state or condition existing at the time of the action of the principle verb.

Et le lessierent gisant sur une table.

Joinville, ch. XXXVIII.

Pur mort le guerpissent en sabelun gisant  
Charoinne le tenant sans alme enfreissant.  
Vie de S. Auban, 845.  
La dame ot lors le cuèr joiant.  
Flore et Blanceflor, 1065.  
Qu'us fis jois capdel' em naïs  
Quem te jauzent en gran doussor.  
Peire Vidal, Song 22 (B.'s ed. 1857.)

The verbal in *-ant* is also used after interjections.

..... Es-le-vus relevant  
E le flot tut sechi, dunt cist vunt Deu loant.  
Vie de S. Auban, 1157.  
Ast vus venant de deu fideil.  
Brandan's Voyage, 580 (Rom. St. I. 573).  
Es vous par le chemin errant  
Mon seignor Renart le goupil.  
B. 266, 12.

But here, as in so many other cases, the infinitive may likewise be used. The nature of the interjection places it in the same category with verbs of *seeing, beholding*, etc. and of course the same construction is to be expected in both cases.

Ves les armes reluire: tons li cuers m'en esclaire.  
Jehan Bodel, B. 310, 26.  
Ay filh, tan vos vech malmenar.  
Plainte de Notre Dame, 40.

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#### THE VERB *to fell*.

Whether the economy of our language will for many more generations continue to demand an expenditure of effort—with large classes of persons it is an effort of only partial success, with others the failure is complete—for maintaining in use with proper distinction the couplets *to lie, to lay* and *to sit, to set*, is a question upon which some may be disposed to speculate. In the case of *to fall, to fell*, we have a somewhat different problem, from the circumstance of a natural restriction, more or less complete for common speech, of the use of *to fell* to regions of particular industries and occupations. I should be pleased if some of the friends of this Journal who may find it con-

venient to make observations in any of the extensive lumber districts of the country, would report the woodman's use of *to fall* and *to fell*, for I have a suspicion that in some places *to fell* has entirely disappeared, leaving to the intransitive form the burden of a double service. This suspicion is based upon my recent observation in a large axe manufacturing establishment, where I discovered the trade name for one variety of axes to be the "Falling Pattern (For Pacific Coast Trade)," and of another the "Puget Sound Falling Pattern."

JAMES W. BRIGHT.

#### THE PRONOUNS IN THE OLD DANISH 'TOBIAE KOMEDIE.'

In the MODERN LANGUAGE NOTES for May, the personal pronouns occurring in the 'Tobiae Komedie' were briefly discussed. In the present paper the rest of the pronouns in that work will be treated in somewhat the same way. Many of the pronouns are represented so incompletely in the text, that it has in some cases been found inexpedient to treat them in paradigms. The personal pronouns are the most complete and satisfactory, and show the most interesting phonetic changes. Many of these might profitably be compared with corresponding forms in Anglo-Saxon and Early English, but that study must be reserved for later treatment by itself. For a consideration of the earlier forms of *hand* and *hun* reference may be made to O. KALKAR'S 'Ordbog,' the last issue of which almost completes the letter *h*. In the present paper this valuable dictionary has occasionally been used to explain the derivation of some of the pronominal forms, especially of the indefinites.

The worker in the Old Danish field constantly finds himself hampered by the want of a grammar. The paradigms have never been systematically developed, and the difficulties in the way of any comparative work are increased greatly by the lack of a complete dictionary. When KALKAR'S dictionary is finished the task will be very much lightened. The scope of the present paper and of the preceding one is necessarily limited, since only one text is studied, and the results are not to be regarded as explaining thoroughly the

state of the language at the beginning of the seventeenth century. It is, however, interesting to be able to compare, even cursorily, the development of the Danish inflections with those of English, and by so doing we may be led perhaps to a somewhat clearer understanding of the way in which our language was affected in its earlier stages by the Scandinavian. One cannot but be struck by the many curious resemblances between Danish and English, in the development not only of the inflections but also, in no small degree, of the syntax. In the gradual wearing away of the forms and in the order of words in the sentence the two languages are, indeed, closely related. It is characteristic, too, that, just as English grammar received but slight accessions from the other tongues that at different periods had exercised so strong an influence upon the vocabulary, so Danish grammar was but slightly affected by the German, from which so large a proportion of its word-store is formed. It is with an ulterior purpose, therefore, that this seemingly trivial study of the Old Danish pronominal forms is pursued. Let us now take up in turn the remaining pronominal forms, beginning with the possessive.

The possessives occurring in our text are: *min*, my; *din*, thy; *sin*, his; *vor*, ours; and *eder*, yours. By comparison with Icelandic, we see that these forms must be derived from the genitives of the corresponding personal pronouns, which do not occur in our text. *Min* occurs unchanged in the singular, both masculine and feminine, as follows:—mascul., nom. [9. 7], dat. [40. 18], acc. [41. 14]; feminine, nom. [12. 1].—The gen., masc. and fem., and the nom. and dat. fem., do not occur.—In the neuter singular the same form occurs under different spellings: nom. *mit* [38. 12], acc. *mitt* [16. 6] and *mytt* [11. 12]. In the plural the only form that occurs is *mine*, once each as nom. [47. 21] and acc. [39. 4]. *Din* is declined like *min*, with the exception of *dit* [92. 20], which in the MS. appears as *did*. In the sing. we find the nom. [10. 18], dat. [41. 10], and acc. [56. 13], and in the plural the nom. [11. 22]. Of the 3rd person *sin* we find the singular forms masc. acc. *sin* [5. 20], dat. *siin* [5. 5], and neuter dat. *sit* [45. 11]. *Vor* appears unchanged in all the forms of the masc.

and fem. sing. that occur. Masc. nom. [35. 14], dat. [58. 18] and acc. [29. 12], fem. nom. [35. 19]. In the plural, *vor* [70. 5] occurs as nom., *vore* [6. 4] as dat., and *voris* [20. 16] as acc. For the neuter, the only form that occurs is *vortt* [76. 22]. Only two examples occur of *eder*: masc. acc. *eders* [78. 8] and fem. acc. *eder* [34. 13].

Note 1. The possessives in this period of Old Danish show remarkably few changes from the older forms. In the 1st person plural we may notice the use of *o*, which in Icelandic occurs often side by side with *a*.

Note 2. The distinction between the masc. and the fem., still preserved in the personal pronoun, is now lost, and the common gender of Modern Danish takes its place.

The reflexive of the 3rd person, which should have been included in the preceding article, is *sig* [5. 14]. It shows the same change of *k*<*g*, as the first personal pronoun.

The demonstratives are *denne*, that; *disse*, this; and *saadan* [56. 17], such. In the sing. *denne* occurs unchanged, nom. [40. 20], dat. [40. 23], and acc. [41. 1]. In the plural we find dat. *dennem* [57. 4] and acc. *dennem* [59. 19]. The nom. *dett* [78. 22], dat. *dette* [46. 14], and acc. *dette* [46. 10], all in the singular, are the only forms of the neuter that occur.

*Disse* appears unchanged in the acc. sing. [32. 5], and the acc. plural [61. 20].

The demonstrative corresponding to the Old Norse *sa* appears in only few forms:

Sing. nom. neuter *dit* [87. 12], *det* [61. 10].

Plur. nom. *di* [72. 24].

Plur. acc. *di* [84. 7], *denom* [86. 6].

Note. The suffixed article, in its origin a demonstrative, is used as in Modern Danish, *en* for the common gender, *et* for the neuter.

The relatives are *som*, undeclined, occurring as nom. sing. [40. 19] and acc. sing. [44. 20]; *huis* [85. 11], preceded by *alt* and resembling the English 'all that'; *huilckett* [44. 17], *der* [61. 12] and *den* [61. 17].

Note. Before the sixteenth century *huis* occurs as *hues*. *Huilckett* appears in earlier Danish sometimes as *huilki*, a mere graphic difference; sometimes, by a very curious assimilation, as *huikken* and *huyken* (fifteenth century).

The interrogatives are *huem* [6. 5], who,

and *huad* [13. 1], what. *Huem* appears as nom. sing., but it reminds one strongly of the Old Norse dative *hveim*.

Of all the pronominal forms the indefinites are the most numerous. Beginning with *nogen*, some, we find the nom. [22. 17] and acc. [45. 20], and the neuter *nogett* [75. 12] and *noget* [58. 18].

*Ingen*, no one, nom. [5. 20], acc. [74. 21] and neuter *intett* [52. 10], *intet* [53. 11] and *inithit* [87. 20].

Note. The doubling of the *t* in these two pronouns is without phonetic significance.

*Somme* [33. 7], some, appears only as nom. : as also *hon som*, [38. 9], whoever.

*Huer*, each, nom. [5. 5] and dat. [72. 14], and the extended form *huercken* [43. 9].

Note 1. *Huer* is weakened from the earlier form [1393-1491] *hvar*, according to Old Norse *hvarr*, Old Norwegian, *hverr*. In Old Danish the distinction between "each of two" and "each of many," so consistently kept up in the Old Norse forms *hvarr* and *hverr* respectively, does not appear, so far as can be seen. In the two cases cited, reference is made to more than two.

Note 2. *Huercken* corresponds to Old Norse *hverge*. This change of the spirant to the voiceless explosive sometimes occurs in Old Norse under special circumstances. In the earliest of the Old Danish remains we find the spirant.

Note 3. Under the head of the second personal pronoun should be inserted the assimilation with the verb *skaltu* [62. 12]. This is the only case in the play, everywhere else the two words are separate ; as, *schalt du* [68. 7], *skalt du* [67. 9], and numerous others.

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#### THE PATOIS OF THE CANTON DE VAUD.

*Phonologie des patois du Canton de Vaud.*  
Par A. ODIN, Halle, 1886. VIII, 166 pp.

As the work of a beginner this treatise is promising : the choice of the subject is a good one, the plan has been ably carried out, and the faults are of such a character as may be

excused in the earliest contributions of a scholar.

Since 1874, when ASCOLI, the great Italian linguist who has done most for promoting the study of the Romance dialects, for the first time treated in his 'Schizzi francoprovenzali' the French dialects of Switzerland, Savoy, Franche-Comté and Dauphiné as a group of dialects standing by itself, distinct from the French as well as from the Provençal, the dialects of all the French Cantons of Switzerland have been made the subject of special investigation by MM. HAEFELIN and AYER (Neuchâtel and Fribourg), RITTER (Geneva), CORNU and GILLIÉRON (Valais); with the exception of the most important of them all, the dialect of the Canton de Vaud. I say the most important, because this Canton is the largest and most centrally situated of them all, and has the greatest variety of physical contours. It will therefore yield the largest variety of dialectic shades and supply the intermediate link of the whole series. By taking up this important dialect MR. ODIN has, accordingly, filled up a real gap, and, speaking in general, has done this in a very satisfactory manner. All the more so, as the task was no easy one ; for the author distinguishes not less than eleven groups, one of which he further divides into seven sub-dialects.

It is true, the author might have greatly simplified this task by studying most thoroughly the dialect of one or two or even three single communes of different parts of the Canton, and by presenting a complete view of the facts. He would thus have given an idea of the whole dialect as well,—an idea which, though not complete, would at least have been a consistent one. In this way, I should say, one ought always to proceed in studying for the first time a dialect of great variety. The language of one or two places having been fixed in a manner that can be in every sense relied upon, subsequent investigation will easily supply the peculiarities of the rest.

MR. ODIN, however, having aimed at the higher object of giving a general survey of the dialect of the "pays de Vaud," we have only to accept his work as it stands. He seems, indeed, to have had sufficient information at his command for the purpose intended, and

has thus made a valuable contribution to Romance language study. I have, however, some criticisms to offer, especially as to the form in which the facts are presented.

1. As regards the transcription of the sounds, it is much to be regretted that this author, like so many others, has adopted a system of his own, using, e. g., *ɛ* for the French "*e muet*," *ñ* to indicate the nasalisation of the preceding vowel, *ç* for the voiceless *th* and *z* for the voiced, *hy* for the German *ch*, etc. Is there to be no end of creating new alphabets, or of using old ones in a new way? That the inventor of new signs is not necessarily a sound phonetician, the case of MR. ODIN sufficiently shows. He makes no difference between the voiceless English *th* and the Spanish *c* before *e* or *i*; identifies even the voiced English *th* with the voiceless Spanish *z* (page 19); and when he has to deal with a new sound, treats us to a description of it like the following: "L est un son unique en son genre. Il s'obtient par un tour de langue en sens latéro-vertical" (pp. 19, 100).

2. The facts regarding the accented vowels are presented in the old-fashioned tripartite division of short and long vowel, and vowel "*in positione*." This arrangement has the great inconvenience of separating facts which belong together, as the long *e* (numbers 38-43) and short *i* (66-70), or long *o* (77-82) and short *u* (107-114); and the still greater disadvantage of confounding in one category resultants which are the outcome of diverse causes. This accounts for the confusion that reigns in the chapters headed: *e entravé* (50-59), *i entravé* (71-78), *o entravé* (88-100), *u entravé* (115-125), where no distinction is made between the short and the corresponding long vowel.

3. The chapter treating of the unaccented vowels is defective in this and in other respects. Under the "vowels in hiatus," the cases in which one of the two vowels has the accent ought to have been carefully distinguished from those where two unaccented vowels stand together. And among the former cases further discrimination was necessary between those in which the first vowel is accented, and those in which the second has the accent. The rules are here enunciated with

perplexing uncertainty and even contradictions like the following are met with. On page 66 we read: "*La voyelle persiste toujours lorsqu'elle est longue; elle disparaît lorsqu'elle est brève*;" but on the very next page we are told that "*A long ou bref se maintient le plus souvent*." MR. ODIN seems to be ignorant of DARMESTETER's important article on this subject published some twelve years ago in the *Romania*.

To these remarks on mistakes of a more general character let us add a few others on special cases. The accented vowel of *frâ-trem*, *pâtrem*, *mâtrem*, *quâdrum*, (31) as well as that of *cápram* (33) and *âquam* (34), of *crê-ere* and *pêtram* (51), stands in an open syllable; these examples ought, therefore, not to be found under the head of "*a entravé*" and "*e entravé*," nor ought the preposition *de* (38) and the conjunction *et* (44) to stand among the examples of the accented vowels; nor *hoc* (79) among those of long *o*.—The explanation of *tshaire*, *tshäre* (43), as being the Latin *CADERE* with the accent on the termination (*CADÉRE*), and of *kuaire*, *kuäre* (222 and 403) as representing *coquère*, with the same shifting of the accent, is certainly wrong. The two Latin verbs accentuated on the termination of the infinitive would have left no trace of the final *-re*, for the infinitive endings *-âre*, *-êre*, *-are* have become *-a*, *-ai*, *-i* in this patois; *-re* is characteristic only for the infinitive of the third conjugation, just as in French, the reason for this being the same in both languages.—The etymon of *bussi* 'heurter, frapper' is not *PULSARE*, since the *b-* and the *-i* could hardly be accounted for. I trace it to the Allem. *botzen*, and therefore to the same root as French *bouter*, Ital. *bottare*.—*Salyaite* (65) cannot be a participial form *SALITAM* (*salire*) merely with shortened *i*; the *t* of such a form could not have remained. As *draite* is Latin *DIREC-TAM*, so *salyaite* points to a form *SALECTAM*, participle formed on the analogy of *COLLECTA*, as in Old French, Provençal and some dialects of Raetia and Northern Italy.—In *daivo* "debeo," *ressaivo* "recipio" (213), no transposition of the unaccented *e* or *i* of "debeo" "recipio" into the accented syllable has taken place; since the 2nd and 3rd person have the same *ai*, owing it to the accented vowels *é* and

in an open syllable, it must be accounted for in the same way in the first person, and \*DEBO \*RECfro are to be regarded as the Latin forms for *daivo*, *ressaivo*.—MR. ODIN is at a loss how to explain the *tsh* (=Latin *c* before *A*) in *tshe*, *tshera* CARUM, CARA, for the regular *ts* which occurs in another form of the feminine, in *tsira*. The *tsh* seems to represent the fusion of *ts* with the following *i*; for *tshe*, *tshera*, as well as *tsira*, pre-suppose the older forms *tsie*, *tsiera*. As in Old French and Raetian dialects, this *ie* has had at one time the stress on the *i*, at another on the *e*. These different accentuations are represented by *tsira* and *tshera*. In *tsira* the strongly accented *i* of *tsiera* has entirely absorbed the *e*, while *tshera* represents *tsiéra*, in which the unaccented *i* "in hiatus" becomes the consonant *y* and *ty* = *tsh*. Therefore we have in the examples exhibited in number 312 -*tsi* on the one hand, *tshe* on the other, as *martsi* or *martsé MERCATUM*, *setsi* or *setshé SICCARE*, etc. This explanation is confirmed by the fact that Latin *c* before unaccented *A* or before accented "a entravé" never turns into *tsh*, but becomes *ts*, as in *setse SICCA*, *artsé ARCA*, *forsé FURCA*, etc., or *tsan CAMPUM* and *CANTUM*, *tsä CARNEM* and *CARRUM*, etc. (cf. number 312 and page 165). The same explanation holds good for the corresponding voiced sound, as the examples of 313 show; -*dzi* or *dje* in *tserdzi* or *tserdjé CARRICARE*, *predzi* or *predjé PREDICARE*, but only *dz* in *mandze MANICA*, *demendze DOMINICA*, or in *dzono GALBINUM*, *dznye GAUDIA*, *dzuta GABATA*.—The *d* in *pedance* (325) does not admit the etymon *PICTANTIAM*. I take it for the present participle of *petere* 'to ask for, to beg.'—There is of course no prosthesis of *y* in *yā*, *ye HERI* (413), the *y* is the regular outgrowth of the unaccented *i* in the former *iēr*.

I close this review by pointing out some of the best chapters of the book. Such are: the accented vowel *a* in connection with a palatal consonant (pp. 21-25), point which MR. ASCOLI made the main criterium of the whole Franco-Provençal group of dialects; the suffix *-arium* (pp. 30-32); the long *e* and *o* in open syllable (pp. 34 and 47-48); the final unaccented vowels (pp. 77-80); the combinations of the consonant *l* (pp. 101-108); the general re-

marks on the shifting of the accent (pp. 145-148). All of these show the author's ability in tracing the history of linguistic phenomena. Two of them deserve special remark. The one treats of a very curious fact of "Satzphonetik," as described on page 32, and the other is the first attempt at explaining a well known but unaccounted-for irregularity in the past participle of those verbs of the first conjugation which end in *-i* or *-e* (as the case may be) in the Infinitive. The explanation, as given on pp. 23-24, is not quite satisfactory, yet I think the problem is at least halfway solved by MR. ODIN. I accept his manner of explaining the feminine of the participle, but not the masculine. The latter seems to have had its own development, although both genders use only one form. I cannot give here the arguments for my opinion, as in fact they need reconsideration and, being long, will find better place in a separate note. But this I may state, that MR. ODIN was at any rate much mistaken, in writing the note on page 24: *Il serait par trop baroque . . . de supposer que la palatale aurait empêché le passage de l' *a* à l' *o*.*" This "par trop baroque" supposition represents a plain fact in certain French and Raetian Dialects, which are in precisely the same case.

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A German Grammar for Schools and Colleges, based on the Public School German Grammar of A. L. MEISSNER, M. A., PH. D., D. LIT., Professor of Modern Languages in Queen's College, Belfast, Mitglied der Gesellschaft für das Studium der neueren Sprachen zu Berlin. By EDWARD S. JOYNES, M. A., Professor of Modern Languages in South Carolina University. Revised Edition, 1888. D. C. Heath & Co. 394 pp., 8vo.

Kaum ein Jahr nach dem ersten Erscheinen dieses Buches sehen wir es schon in verbesselter und vermehrter Gestalt vor uns—ein Beweis dafür, dass die vorzügliche Methode und die praktische Anlage der neu bearbeiteten Grammatik von unseren Schulmännern schnell erkannt und gewürdigt worden sind. Ein Vergleich der zweiten Auflage mit der ersten ergiebt, dass der Bearbeiter sein Werk

mit grosser Sorgfalt durchgesehen, Manches ganz überarbeitet, Anderes zum Vorteil des Buches neu hinzugefügt hat. In letzterer Hinsicht besonders bildet die zweite Auflage einen bedeutenden Fortschritt: die früher fehlenden, obwohl so begehrten Capitel über Sylbenabteilung, Bindestrich und Apostroph finden sich jetzt an geeigneter Stelle und in knapper, doch ausreichender Kürze eingeschoben; der Anhang über die Declination gewisser Hauptwörter und den idiomatischen Gebrauch der Präpositionen ist der Vollständigkeit wegen erwünscht und zum Nachschlagen bequem; endlich zeugen zahlreiche neue Anmerkungen, Zusätze und erläuternde Beispiele von dem Fleiss und der pädagogischen Erfahrung des Bearbeiters. Die mnemonischen Formeln am Ende des Buches werden denen willkommen sein, die solcher Hilfe bedürfen und Vertrauen dazu haben. In der Anordnung des Materials sind einige zweckmässige Änderungen gemacht worden; so stehen die zwei Seiten deutscher Schrift (früher pp. 17, 18) jetzt am Ende des Buches vor den zusammenhängenden Schriftproben. Die Paginirung ist dieselbe wie in der ersten Auflage; die Paragraphen haben sich manchmal infolge von Einfügungen etc. leicht verschoben. Eine Anzahl von Versehen, die wir schon in unserer Recension der ersten Auflage (MOD. LANG. NOTES III, pp. 25 and 84 ff.) verzeichnet hatten, ist merkwürdigerweise der Aufmerksamkeit PROF. JOYNES' entgangen; wir verweisen auf unsere in obigem Artikel gemachten Bemerkungen über §§ 101, 105, 313, 357, 358, 396, 401, 414, 417, 428, 434, 450, 474 und ganz besonders §§ 329, 384, 452, 485, 5. Auch was wir über die Übungsstücke (p. 302 ff.) und die alphabetische Liste der starken Verba gesagt haben, möchten wir, sofern es nicht schon Verwertung gefunden hat, nochmals betonen. Die Stellen wo wir sonst noch Versehen gefunden haben oder Änderungen für angebracht halten, führen wir im Folgenden der Reihe nach an:

§ 27. *s* im Anlaut und zwischen Vocalen ist nur in Norddeutschland tönend, in ganz Mittel- und Süddeutschland aber tonlos.—§ 68. *Kasten* mit rundem *s* ist unrichtig; man teilt gewöhnlich nach dem *st* ab.—§ 86. *Mancher* und *solcher* wären hier anzuführen, denn in

den Paragraphen, wo sie später vorkommen (204, 245), wird ihre Declination nicht ausdrücklich angegeben.—§ 96. Die sechs Paradigmen sind doch unnötig und verwirren nur; zwei genügen vollständig.—§ 123. Wie schon früher bemerkt, heisst *der Augapfel* (*eye-apple*) selbstverständlich 'the eye-ball,' nicht 'the pupil' (*die Pupille*).—§ 371. Das *in>ent* in *entgegen* etc. hat nichts mit *ein* zu thun; (*ein-*) ist also zu streichen.—§ 376, 2. *Ergehen* ist 'to come out, be issued,' impers. 'to fare.'—§ 408 ff. Da PROF. JOYNES die Anführung der deutschen Wörter vor bezw. nach den entsprechenden englischen Formen zu einer Principienfrage macht (Preface, p. vi), so lässt sich natürlich nichts mehr darüber sagen; aber staunen muss man, wenn man GRIMM's Lautverschiebungsgesetz immer noch ebenso auf den Kopf gestellt findet, wie in der ersten Auflage, trotz der in den MOD. LANG. NOTES III, p. 84 von uns erhobenen Einwendungen, von deren Begründung PROF. JOYNES sich leicht hätte überzeugen können. Und das ist um so fremdliecher, als gleich darauf SKEAT's mnemonische Formel angeführt wird, in welcher dasselbe Gesetz ebenso klar wie kurz dargestellt ist (*H. A. S.=Hard, Aspirate, Soft, etc.*).—§ 425. Füge hinzu: *das Tuch, die Tücher*= 'cloths, kerchiefs,' *die Tuche*= 'kinds of cloth.'—§ 455, e. *Zu seiner Zeit* heisst 'in its (own, proper) time'; die Worte "and of doubtful explanation" sind also nicht zutreffend.—Zum Appendix: p. 368. *lahm auf einem Fusse*, nicht *an*.—p. 374. *um wieviel Uhr*, oder *um welche Zeit*, nicht aber *um welche Uhr*.—376. *nickte mir zu*, nicht *zu mir*; *zum Schneiden*, nicht *zum schneiden*.

Zu dem Wörterbuch, das letztes Jahr getrennt von der Grammatik und zu spät für unsere erste Recension an uns gelangte, tragen wir hiermit noch einige Berichtigungen nach:

*Ab, an, auf, aus, bei, durch, hinter, nach, neben, über, um, unter, vor, wider* werden als Adverbia angeführt, kommen aber, außer als Präpositionen, nur als adverbiale Verbalpräfixe vor. Anstatt *adv.* ist also überall zu setzen *pref.* or *adv. pref.* *Zu* als Adv. heisst stets nur 'too,' als Präf. 'to, together.'—*Artig*= 'well-behaved, polite,' nicht= 'kind.'—*Bauer*= 'peasant' hat stets *n* im Plural (*die Bauer*= 'the cages').—*Bis* ist nie *Adv.*—Darauf dass

und darum dass heissen nicht 'in order that.' — *Denn*, *adv.* = 'then'; *conj.* = 'for.' — *Eigentum* ist im Plur. nicht gebräuchlich; *die Eigentümer* = 'the proprietors.' — *Epheu*, *gen.* -s. — *Erlöschen* ist nur *intr.*; *tr. to put out* = 'löschen, auslöschen.' — *Himmel* auch = 'sky.' — *Karlchen*, nicht *Kärlichen*. — *Kommen von*, nicht *aus*, 'to result from.' — *Ohne zu (infin.)*, *ohne dass*, 'without' (*pres. part.*). — *Stunde* (*distance*) = 'hour's walk' (3-4 miles). — *Treib-en, intr.* 'to drift.' — *Acquainted*, 'kundig.' — *Adapted*, 'geeignet.' — *Bear's skin*, 'das Bärenfell.' — Nach Worten wie *bloom* und *blossom* ('blühen'), *result* ('herauskommen') u. dergl. sollte angegeben sein, ob die verba oder die Subst. gemeint sind. — *Bluish*, 'bläulich.' — *Childish*, 'kindisch.' — *Command*, (*control*), 'gebieten über' (*acc.*). — *Comparison*, 'der Vergleich,' selten 'die-ung.' — *Depend*, 'abhängen.' — (*Difficult*), streiche *adv. schwerlich* (= 'hardly'). — (*Distressing*, *adj.*) streiche *elend* (= 'wretched'). — *Enough*, 'genug' (generally follows). — (*Favor*) 'die Gunst' ist *singulare tantum*; (*zu*) *Gunsten* ist Sing. und Analogiebildung. — *Incredible*, 'unglaublich.' — *Interest, v.*, 'interessieren' (*angehen* = 'concern') (p. 345). — *Keep, intr.*, 'sich halten' (*sich erhalten* = 'to be preserved'). — *Many a*, 'mancher, manch ein.' — (*Not*) streiche *-thing, nichts.* — *Opportune*, 'gelegen' (*gelegentlich* = 'occasional'). — *Play*, 'das Spiel.' — *Rank*, 'der Rang' (*pl.* — *e*).

Über Einen Punkt sind wir trotz eifrigem Forschens im Unklaren geblieben: Ist es Zufall oder Absicht, dass die deutschen Übungsstücke XIV bis XXXII lateinisch gedruckt sind, während wir sowohl vorher wie nachher durchweg dem deutschen Druck begegnen? Auch fehlt unter den Übungsstücken No. XIII gänzlich.

Die äussere Erscheinung des Buches ist sich gleich geblieben; Druck und Papier sind wie bei der ersten Auflage vorzüglich. Nur sehr wenige Druckfehler sind beim Lesen der Correcturbogen durchgeschlüpft: p. 238, statt *Chrenmann* lies *Ehrenmann*; p. 347, st. *bie Kleidung* lies *die* —; p. 349, st. *solgen* l. *folgen*; st. (*infin.*, *das Essen*) l. (*das Essen, infin.*); st. *frighten*, *tr.*, *weak*, *erschrecken*, l. *fr. tr.*, *erschrecken*, *weak*; p. 352, st. *schleissen* l. *schliessen*; p. 356, st. *order, n.*, *der Besehl*, l. *der Befehl*; p. 360, st. *set across*, *übersetzen*

1. *über-setzen*; p. 364, st. *twenty-second*, *der einundzwanzigste*, l. *der zweizwanzigste*; p. 365, st. *wake (up)*, *auf-wachten*, l. *auf-wachen*; p. 373, st. *über alle Massen* l. ü. a. *Maszen*.

Die im Obigen erwähnten wenigen Mängel werden hoffentlich in der zu erwartenden dritten Auflage für immer beseitigt werden; inzwischen können die vielen vortrefflichen Eigenschaften des Buches nicht verfehlten, demselben in unseren Schulen eine immer wachsende Beliebtheit zu verschaffen.

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*Was dünkt euch um Heine?* Ein Bekenntniss von Xanthippus. Leipzig, WILHELM GRU-NOW. 1888. 104 SS.

Nachdem die Frage des in Düsseldorf für HEINRICH HEINE zu errichtenden Denkmals in den Tagesblättern viel Staub aufgewirbelt hat, und namentlich von den Glaubens- und Stammesgenossen des grossen Dichters mit vielem Eifer erörtert worden ist, kommt der Verf. vorliegender Broschüre noch einmal auf dieselbe zurück, um über HEINE ein Todtentgericht zu halten, und der Denkmal-Errichtung ein entschiedenes Nein entgegenzustellen. Mit seinen schroff abweisenden Ansichten steht X. übrigens bei uns nicht allein. Nachdem schon die unmittelbaren Zeitgenossen und nahen Bekannten des Dichters mancherlei Ungünstiges über dessen Character und dichterische Productionsweise mitgetheilt hatten, ist jetzt wieder an Stelle der warmen Huldigung eines STRODTMANN, der unbedingten Hingebung eines A. MEISSNER und einer C. SELDEN, eine sehr ungünstige Auffassung HEINES getreten. Schon sein neuster Biograph PRÖLSS ist nicht mehr geneigt dem Dichter des 'Buches der Lieder' die Sünden des Journalisten und die Schwächen des Menschen straflos hingehen zu lassen. Als dann in jüngster Zeit ein Aufruf für die Beisteuer zum HEINE-Denkmal von P. HEVSZ verfasst wurde, haben zwei namhafte Dichter, A. v. SCHACK und M. GREIF, sich gegen die Bezeichnung "der grösste lyrische Dichter nach GOETHE" scharf ausgesprochen, und ihre Unterschriften unter dem Aufrufe zurückgezogen. Es konnte

nicht fehlen, dass in die rein ästhetische Frage sich auch die nationale einmischte und dass die Verfechter des wiedererstarkten Nationalgefühls sich gegen eine Ausgleichung sträubten, die man einem Dichter erweisen wollte, der sein Vaterland preisgegeben und den besten Teil seines Lebens in Paris zugebracht hatte. Auch die Schmähungen, welche H. damals über den "deutschen Michel" ergoss, die unverdiente Verherrlichung, welche er dem französischen Geiste im Sinne des derzeitigen Liberalismus widmete, können uns jetzt wenig für ein Denkmal begeistern, das einem abgefallenen Deutschen in einer deutschen Stadt errichtet werden soll. Diese allgemeinen Vorausschickungen sind zu einer unbefangenen Würdigung der Broschüre nach Inhalt und Form notwendig, wir brauchen uns aber nicht auf den wüsten Kampfplatz des s. g. Antisemitismus zu begeben, auf dem X. sein kritisches Streitross mit Vorliebe tummelt.

Mit grosser Schärfe bekämpft X. im Anfange die Versuche mancher Literaten, uns HEINE als einen zweiten GOETHE hinzustellen, und neben der jetzt so eifrig gepflegten GOETHE-Philologie eine Art HEINE-Philologie und HEINE-Cultus anzubahnen. Zu dem Dichter übergehend, tadelt er die selbstbewusste Stellung, welche HEINE gegenüber echt patriotischen Dichtern, wie PLATEN und UHLAND, ja sogar dem "Altmeister" GOETHE eingenommen habe. Wir müssen zur Entschuldigung HEINES hier allerdings berücksichtigen, dass PLATEN von anderen Zeitgenossen nicht minder verkannt worden ist, dass Uhland in HEINES Beurteilung unter dem scharfen Gegensatze der jungdeutschen Schule der dreissiger Jahre zur deutschen Romantik zu leiden hatte, dass GOETHE zwar von H. mit dem einseitigen Massstabe des damals herrschenden Liberalismus gemessen, aber doch ebenso, wie UHLAND, in seiner unvergänglichen Dichtergrösse erkannt und gewürdigt worden ist.

Das 'Buch der Lieder,' auf welches sich die übertriebene Schätzung HEINES bei uns zumeist gründet, erkennt X. in mancher Hinsicht als ein poetisches Denkmal von bleibendem Werthe an, aber er tadelt anderseits die Ungleichmässigkeit und Nachlässigkeit mancher Teile, und hebt die Entlehnungen hervor, welche H. an zeitgenössischen Dich-

tern, wie W. MÜLLER, dem Sänger Neu-Griechenlands, EICHENDORFF und BRENTANO begangen hat. Das Nachspüren s. g. Plagiats ist nämlich eine mit Vorliebe gepflegte Eigentümlichkeit unserer literarischen Kritiker, der auch die grössten unsrer Dichter nicht entgangen sind. Insbesondere aber geisselt X. HEINE als den Vorkämpfer des jetzt in der deutschen Aesthetik und Poesie sich ungestüm vordrängenden Realismus und der marktschreierischen Effecthascherei, die uns zuweilen einen guten Teil unsrer Dichtung verleiden kann. Besonders eingehend und scharf kritisiert er dann HEINES "jüdischen Dialect," die Sprachverderberei seines poetischen Styles, die Nachlässigkeit seines Reimbaus, mit der auch W. KIRCHBACH, der Redacteur des *Magazins für Litt. des In- und Auslandes* sich in einem trefflichen Aufsatze beschäftigt hat. So schwer nun auch HEINE sich an der Sprache des deutschen Volkes versündigt, so muss doch auch X. zugestehen, dass andere Dichter jener Zeit, darunter zuweilen selbst ein GOETHE, nicht immer dem heute eifrig vorstrebenden "Purismus" gehuldigt haben, und auch hierin liegt eine gewisse Entschuldigung für den hart angegriffenen Dichter.

Für die reichen Einzelheiten dieses 46 Seiten, also beinahe die Hälfte der Broschüre umfassenden Abschnittes müssen wir auf die Schrift selbst verweisen und bemerken nur, dass manche dort schwer getadelte Sprachwidrigkeit noch jetzt nach dem Grundsätze des "Usus est tyranus" weder in deutscher Prosa noch in deutscher Poesie immer vermieden wird. In einem Schlussworte verwehrt sich X. gegen den Einwand, als ob er H. aus seiner jüdischen Abstammung einen Vorwurf mache, vielmehr tadelt er den Sprössling einer rheinischen Handelsfamilie grade wegen seiner Verleugnung und Schmähung der ursprünglichen Confession und Abstammung, und bekämpft ihn als den Propheten eines glaubens- und sittenlosen Semitismus. Wir glauben gern dem, was X. sagt, da sein manhaftes Eintreten für deutsche Art und Sitte uns nur Zutrauen zu seiner Überzeugungstreue erwecken kann, aber ohne den seit mehr als 10 Jahren bei uns ausgefochtenen Kampf des Antisemitismus und Philosemitismus wäre seine Polemik gegen HEINE kaum

recht verständlich.—Man muss diese erbittert und leidenschaftlich geführte Fehde, an der sich für oder gegen das deutsche Judentum Männer, wie TH. MOMMSEN und H. VON TREITSCHKE, beteiligt haben, aus der Unzahl der Zeitungsartikel und Broschüren kennen, um hierin X.'s Standpunkt und Kampfesweise objectiv zu beurteilen. Bei uns hat nämlich das Judentum, welches an Zahl fast die Hälfte aller überhaupt dem jüdischen Glauben Zugehörenden umfasst, einen ganz namhaften Einfluss in dem öffentlichen Leben, besonders in Handel, Politik und Zeitungswesen sich erworben, so dass ein naturgemässer Gegensatz des germanischen Wesens, und eine nicht immer gerechte Abwehr verständlich ist. Schwerlich aber wird X. uns einreden, dass HEINE kein *deutscher* Dichter gewesen sei, denn auch in der französischen Sprache blieb sein Fühlen und Denken ein deutsches, und sehnuchtsvoll schaute er öfters nach dem verlassenen Vaterlande zurück. Darum leistet ihm ein in Berlin vielgelesenes Fortschrittsblatt einen sehr zweifelhaften Dienst, wenn es den Geist seiner literarischen Tätigkeit als einen "Voltaireschen," also als einen echt französischen bezeichnet. Mit VOLTAIRE gemein hat er nur die grossen Ideen der religiösen Duldsamkeit und der politischen Freiheit, die längst Gemeingut der Edelsten des deutschen Volkes geworden sind, und auch die Neigung zu Spott und Sarkasmus, die oft nur der Ausdruck eines überlegenen Geistes und freien Denkens ist. Sonst darf man ihn dem "Philosophen von Ferney," der seinen tiefen Hass gegen die alttestamentliche Weltanschauung auch zuweilen auf das moderne Judentum überträgt, kaum vergleichen, und darf ebensowenig übersehen, dass VOLTAIRE in erster Linie ein kritisch zersetzender, HEINE ein dichterisch empfindender Geist ist.

DR. R. MAHRENHOLTZ.

Dresden.

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#### ANGLO-SAXON POETRY.

*Cædmon's Exodus and Daniel.* Edited from Grein. By THEODORE W. HUNT, PH. D. Third edition, Boston, Ginn & Co., 1888. 146 pp., 8vo.

This contribution to HARRISON'S "Library of Anglo-Saxon Poetry" was first published

in 1883; the second edition is dated two years later, and now the third lies upon the reviewer's table. Without dwelling upon a comparison of these three editions of PROF. HUNT'S "Exodus and Daniel," it is gratifying at once to say that in its present form it deserves the recognition of labor well performed. The changes that have been introduced in the course of the last revision of the volume, though briefly registered in the editor's prefatory note, are important enough to receive a further word of special notice. Particular care has been bestowed upon an improvement of the Glossary. This, with the kindly assistance, duly acknowledged, of two students of the Washington and Lee University, has been enlarged, "especially as to definitions, references to text, and quotations of characteristic passages," while DR. CHARLES W. KENT has contributed help in the matter of accentuation, and PROF. GARNETT has been enlisted in the scrutiny of the work in manuscript and in proof. By these means the Glossary has been brought to so high a degree of excellence that the editor must pardon the solicitation that would urge a few additional changes for the sake of attainable completeness. The most important modification to be desired is one that is suggested by that sense of uniformity of plan and purpose that should be regarded in the preparation of the separate members of any definite series of volumes. In short, the Glossary of HARRISON and SHARP'S edition of the "Béowulf" represents the system according to which all the Glossaries of the series should be constructed. The references should provide for every occurrence in the text; in each instance the grammatical function should be indicated, and following the general definition there should be discrimination of the special uses in the text, and of particular values in collocation or in phrase. Such, at least, is the demand that one would naturally wish to urge after seeing the excellent pattern of HEVNE'S Glossary adopted in the initial volume of the series, and after that a departure from that pattern made in a companion volume, without any easily perceived reason, and, what is quite unpardonable, without a word that might define the supposed advantages of the change. But since PROF. HUNT has, in

this new edition, advanced so far towards satisfying the purposes of a special Glossary, we may be assured that the little that remains to be done for this portion of his work will be carefully supplied hereafter; present criticism, therefore,—if criticism is to be fault-finding,—is obliged to take refuge in less essential details. Within the range of such details a question arises as to the propriety of speaking of "the three chief parts of each verb." A characteristic feature of the old conjugational system is thus obscured. The principal parts of an Anglo-Saxon strong verb are four in number, not three, and if PROF. HUNT would follow the scientific, as well as most practical method, in giving these four parts, he would lose nothing by cancelling his references to the classifications of MARCH and of SWEET. A very few errors in quantity also remain to be corrected: we must write *æled*; *bringan*, *brōhte*, *gebrōht*; *cyme* (adj.); *hrēper*, *hrēper-glēaw*; *lēt*, *lētel*, *lētel*; *swipian*; *twēgan*; *þrýp*; *wāg* (*wēg*), 'wall'; *wiga*, *rand-wtgend*, -*wiggend*; *witig*, *witigdōm* (cf. text and the previous editions); *werig* should be *wērig*, and is identical with the word which follows it; *an-wlōh* has long since been branded a *monstrum* (*Beiträge* VII, 455 f.), and is to be consigned to the limbo of "ghost-words," the true form being *an-walh* (*on-wealh*, etc.). Of misprints that have made their unlawful escape, but are of easy detection, there are such as *bremān* (for *brēman*); *fyrstmeare* (for *fyrstmearc*); *gesine* (for *gēsine*); the text retains *gestne* in memory of the erroneous interpretation of this word in the former editions); *nīhtscūwa* (for *nihtscūwa*); *ofer-medla* (for *ofer-mēdla*); *sweot* (for *swēot*); *win-burg* (for *wt-nburg*). A discrepancy will also be noticed between *geng* and *ofer*, *on-gēng*. In taking leave of the Glossary with these few observations, it remains to be noticed, with approval, that the etymological helps, that formerly were distributed between it and the 'Notes,' have been altogether abandoned.

The absence of explanatory Notes is another change in the editor's plan. Although a conformity to the *Béowulf*-volume, this can only be regretted. An appendix of "Variants" supplies indeed the most essential material for a critical study of the text, but much more

should be done for a class-room edition of an Anglo-Saxon poem. For obscure and difficult passages the editor's assistance should not be withheld. There are many difficulties in this text, where nothing is given to show what disposition the editor would have us make of them. We are therefore cut off from a discussion, in this review, of such questions as a commentary on the text would be sure to call forth. PROF. HUNT will not, it is hoped, allow another edition to pass through the press without these necessary Notes.

The Text is essentially unchanged. The hyphen has properly been removed from the seam of compounds, and other corrections of various character have been made, but the conditions of a critical text are still not fully satisfied. Many passages requiring emendation are reproduced in their corrupt state, with little or no regard for suggestions that have grown out of the recent work of others. It is not clear to what theory of versification the editor's faith has been pledged, and it is believed that he would find it difficult to announce a system to which many of the verses of the 'Exodus and Daniel' as here given would not maintain a stubborn contradiction. Almost more than the permissible number of misprints remain to be corrected by means of the Glossary, and the obsolete and mistaken pointing of the instrumental case—an indulgence also shared by the Glossary—evokes an expression of disappointment.

The editor has modified his Introduction in details which do not call for special remark. A thorough discussion of the age and authorship of these poems is a difficult and somewhat unpromising task, yet any degree of failure may find redemption in the character of the attempt. There are also important questions relating to the structure of the poem which are not satisfied by a mere rubric, and some of which might be expected to make it appear desirable to add to the text the 'Azarias' fragment.

PROF. HUNT'S 'Exodus and Daniel' has now come to be a book that could not well be spared; it is earnestly commended to all students of Anglo-Saxon poetry.

JAMES W. BRIGHT.

## EAST FRENCH DIALECTS.

*Die Ostfranzösischen Grenzdialekte Zwischen Metz und Belfort* von Dr. ADOLF HORNING, mit einer Karte. Heilbronn, Gebr. Henninger, 1887. pp. 122, or 429-550 of *Französ. Studien*, V. Band. M. 4. 40 Pf.

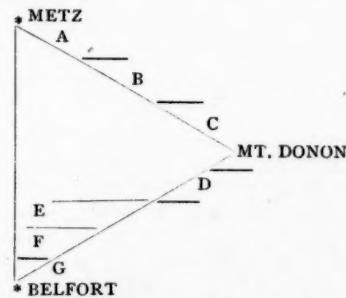
To the excellent collection of monographs edited by Professors G. Körting and Koschwitz under the general title *Französische Studien*, has recently been added this important work by Dr. Horning, Oberlehrer am Lyceum in Strassburg, well known for his phonetic studies in various branches of the Romance languages. It constitutes Heft 4 (Schluss) of the fifth volume of the series and is another one of those critical contributions on dialectology that have made these *Studien* of peculiar interest to the investigator in this special province of Romance speech. Vol. III., Heft 2, brought us a suggestive study of 'Die südwestlichen Dialekte der Langue d'Oil (Poitou, Aunis, Saintonge and Angoumois)' by Ewald Görlich; the closing number of vol. IV. was devoted to an interesting and elaborate treatise: 'Geschichtliche Entwicklung der Mundart von Montpellier (Languedoc)' by Wilhelm Mushacke; vol. V., Heft 3, published in 1886, is a continuation by Dr. Görlich of his dialect researches in the Northwest French [as a supplement to those in the South-west French, published in 1882] under the title: 'Die nordwestlichen Dialekte der Langue d'Oil (Bretagne, Anjou, Maine, Touraine);' and finally, as the last number of the suite, comes the study, as noted above, contributed to the series by Dr. Horning.

This is not the first appearance of the writer in this particular dialect field; a part of the material incorporated in his 'Grenzdialekte' was published in 1885 under the title: 'Zur Kunde der romanischen Dialekte der Vogesen und Lothringens,'<sup>1</sup> where he selected for treatment a number of examples from a word-supply collected in about fifty villages of the Vosges and Lorraine territory. Most of the explanations given and opinions expressed here with reference to the phonetic character of the vocables examined, are still held in the more recent paper before us. For this, the

<sup>1</sup> Cf. *Zeitschrift für romanische Philologie*, Vol. IX, pp. 497-512.

author makes use of material gathered, between the years 1883-1886, from seventy-six points situated along the border district of speech extending from Metz to Belfort. No attempt is made to establish a line of demarcation between the French and German, though in certain cases where the writer is working on the extreme limits of Gallic speech (on the line, so to speak, if there be one), it would have been desirable to note the mixing process from this point of view. It is possible that no clear separation of the speech varieties exists here such as was sometimes found by Messrs. Tourtoulon and Bringuer,<sup>2</sup> and especially striking is the fact noted on page five that the Vosges mountains do not form a separating barrier between the dialects of the east and those of the west,—that the dialect varieties of Alsace-Lorraine are but the continuation in an easterly direction of the characteristics of groups A, B, C, D, etc., that exist on French soil.

As to the territory covered by Dr. H.'s study, it may be represented by a triangle of which a straight line drawn from Metz to Belfort would be the hypotenuse, while lines from Belfort to Mt. Donon and from Mt. Donon to Metz would represent the respective sides of the triangle, thus:



The investigation, now, lies on these two sides of the triangle: from Belfort to Mt. Donon, directly along the principal mass of the Vosges mountains, covering a distance, roughly estimated, say of about sixty English miles; and from Mt. Donon to Metz, about fifty miles, or perhaps even a little more, on account of the zigzag course followed.

<sup>2</sup> Cf. 'Étude sur la limite géographique de la langue d'oc et de la langue d'oil,' p. 6. Paris, Imprimerie Nationale, 1876.

The chief political divisions of France, as formerly contained in this linguistic region, would be, beginning on the north and going south: the Département de la Meurte, Dépt. des Vosges, and a strip along the west side of the Dépts. du Haut- and Bas-Rhin. Considering the geographical extent of this region, the first thing perhaps that strikes one with reference to a dialect study such as the author has undertaken, is the size of the territory covered by it. For the most part the country is mountainous, and hence the speech variations between any two given sections, or even between any two villages, are likely to be more marked than those differentiating the hamlets which are situated in the plain. A difficulty thus arises at the very threshold of the investigation which it is impossible to set aside and which is greatly increased in proportion as the circle is widened about any given centre. There is constant chance of jumping certain connecting phenomena which overlap one another, in the process of moving through the successively enlarging peripheries of phonetic development or of morphological growth. This lack of gradual, progressive melting of one set of dialect characteristics into another is naturally felt in the treatise before us, though the author has done his best to reduce it to a minimum by giving us only the result of his own personal observation, or, when this was not possible, that of persons for whose linguistic consciousness as to any special phenomenon he can vouch: "meine Nachrichten verdanke ich immer Personen, die aus den betreffenden Ortschaften gebürtig sind."

The special territory bordering on these two lines is divided into seven groups (A, B, C, D, E, F, G), according to the principle of diphthongisation or non-diphthongisation of tonic *ɛ*, *ɛ* and *ɔ* libres, after labial; the individual points in each group are noted by *a<sup>1</sup>* *a<sup>2</sup>*, *b<sup>1</sup>* *b<sup>2</sup>*, etc. In the recognition of this dominant principle, and the classification of these dialects according to it, does one of the chief merits of the work consist; it was not recognised by other workers on the same ground such as Oberlin,<sup>3</sup> Lahm,<sup>4</sup> and Adam.<sup>5</sup>

<sup>3</sup>Essai sur le patois lorrain des environs du comté du Ban de la Roche. Strasbourg, 1775.

<sup>4</sup>Le Patois de la Baroche (Val. d'Orbey) in *Romanische Studien*, Vol. II, pp. 61-98.

<sup>5</sup>Les Patois lorrains, Paris, 1881.

If we classify the dialect groups according to this newly-discovered principle, we have the following results:

Diphthongisation throughout A, C, F  
Monophthongisation throughout E

Monophthongisation predominant { B (ɛ, ɔ); ɛ=diphthongised.  
G (ɛ, ɔ); ɛ=wa.

Diphthongisation+Monophthongisation for whole groups of vowels D

Taking up the work in detail, the following points may be noted:—§14. What objection could there be here to supposing a mutation of suffix to explain the monosyllabism of masculine forms in *-i*? The Metz characteristic *-i*-forms for Latin tonic *ɛ+y* (cf. §35) might have been extended so as to cover the *-rium* termination and give us *premi* alongside of *pri* (PRÉTIUM). Compare §53, where the form *s'lq* is admitted as possibly coming from *sólūculus*.

Whatever opinion may be held with reference to the origin and relative age of this suffix *-erius*,<sup>6</sup> the fact always remains that its existence is necessary to account for many Romance (French) forms, and nowhere is this necessity more evident than in the dialects. Whether, furthermore, the products mentioned above belong to the original Metz dialect or whether they have come in through French influence affects the question only indirectly. It seems to me that we have so much the more reason for adopting this explanation, in that, for other parts of this dialect territory, there has evidently been a struggle toward uniformity in the resultant development of *ɛ+y* and tonic *a+y* for the masculine: *premoë* *b4-b7*, etc. (cf. Anhang I, §127,2) alongside of the A-form just noted, *premi*.<sup>7</sup>—§23. The writer here extends the important East French law that a tonic *a* in hiatus does not fall, to the north Jura district: *r̄ei* (RADICEM), *tag* (\*TABONEM), and cites in the following section the variation from French rule, that *a* after initial *c* does not give *ɛ*: *t̄avu* (CAPILLUM), *š̄eva* and *t̄š̄eva* (Fr. chevet). As the presen-

<sup>6</sup>GRÖBER, in WÖLFLIN's *Archiv für latein. Lexicographie* I, 226, maintains that stems in *-er* (minister) gave this product just as *-ar* gives *-arius*; THURNREYSEN, on the other hand, ibidem IV, 155 suggests that *-(i)arius>-erius*; MUSACKER, op. cit., p. 28, also maintains a similar umlaut procedure with ref. to *a* while, in opposition to this view, WALDNER, 'Die Quellen des parasitischen *i* im Altfrauenzösischen,' p. 28 shows that *-ir* is the natural development of *ɛrium*, regarded as an original suffix.

<sup>7</sup>C+ɛ following French rule > i, through *iei* > *ii*. cf. §54.

tation of a fact, these examples are interesting, but of course it was not intended to imply that this phonetic trait is especially characteristic of the set of dialects here examined. The phenomenon exists throughout north and east France, though more common, naturally, in certain districts than in others: cf. Wallonian (Montois) *kémin*, *kévau* in certain euphonic conditions, (Liégeois) *chévlou*; Picard *cavieu*, *caveron*; Norman *quenet* (Guernsey) *canivet*.—§31. It is natural that we should have a mixing of monophthongisation and diphthongisation in D as it is wedged in between the diphthong territory, C, on the north, and the monophthong territory, E, on the south. Since the open and close vowels stand in the proportion of two to one in this vowel scheme, a careful statistical count of the leading results of the two sets would have to be made before we could predicate anything definite as to the influence of the closed syllable on diphthongisation. For *ɛ*, *ɔ*, such influence would seem probable, in accordance with the author's statement; but for *e*, *ø*, the relation is much more difficult to establish (cf. §§47 and 78). The coloring of the diphthong would, of course, hold as to C, as noted in §47.—§66. It is of interest to note: after finding that tonic *ɛ* entravé (§58) has given us the same products *a*, *o*, pretonic *ɛ*, on the contrary, does not yield these results, but *ɛ̄* for the most part.—§90. In the development of *a*, *o* out of *ɛ* entravé, the evidence drawn from the Lorraine dialect reverses the generally accepted view that *a* is the original and *o* the secondary sound. TEC-TUM>*ei*>*oi* and, by reduction of this *oi*, >*ø*>*a*, so that the final results are *tø*, *ta*. Now, WENDELIN FÖRSTER, 'Lyoner Yzopet,' p. xxxii, maintains the old theory, and HORNING, backed by these newly studied phenomena, appropriately asks in opposition to it: is it, if this hypothesis be true, that *ɛ* entravé does not regularly become *a*, since in the scale of sounds (*i*, *e*, *ɛ*, *a*) the *ɛ* stands closer to the *a* than the *e* does? NEGARE gives us to-day *ngyi* where protected *e*>*o*, but it gives us *nayi* where *e* passes to *a*; of these two forms, the writer has no hesitation in pronouncing the first (*o*) to be the older. And with reference to the *ei*>*oi*, the labial is shown to be here the prime potential element: lab.+*e*+voc. gives a

result (*poiné*) quite different from that coming from non-lab.+*e*+voc. (*pleine*). This difference finds a striking illustration in the French forms *foin*, *moins*, *avoine* as contrasted with *reine*, *haleine*, *pleine*. But what is to be said about *roîne*, *poyer* and *peser*? —§98. It is worth while to note here, with reference to the development of tonic *ø* libre, the same intimate relation to *u* which is found in the Norman dialect: CALOREM>*salu*. Cf. Norman *dolur*.—§104. A comparison of tonic *ø* entravé with tonic *ø* entravé gives as result, respectively: *o* (exceptionally *ø*), *ø* (*cot* COSTAM, *jø* DIURNUM); to these the parallel French products mark a striking contrast: *mordre*, *jor* (*jour*). The development of tonic Latin *au* (§124), gives too, the same result as this tonic *ø* entravé: *cyqr' CLAUDERE*, which again may be contrasted with the French *chse*, (CAUSAM), *rose* (\*RAUSAM).<sup>8</sup>—§118. An important law of phonetics for the Wallonian and Lorraine dialects is here exemplified in the development of Latin atonic *ü* in hiatus-position; namely, the preservation of the original consonantal *ü*-sound: *sueg SUDARE*. While in French proper both tonic and atonic Latin *u* have become a front (*ü*) vowel, the dialect makes a clear distinction between them in holding the tonic *ü* to front position (*ü*), while the atonic still sticks to the back position (*u*).—§127. It is to be regretted, I think, that some definite sign should not have been used for the intermediate sound between *ɛ* and *ø*, which the writer here gives "bald mit *ɛ*, bald mit *ø*." The same remark applies to similar examples cited in *Zeitschrift f. r. Phil.* IX, 480. In the mixing of forms, too, such as in §49, where examples are presented in which tonic *ɛ* after non-labial "wird von B-F bald zu *a* bald zu *ø*," it would be desirable to have not only the prevailing type carefully noted for each given domain, but also the rarer element presented in as numerous cases as possible, so as to enable us to judge of the probable cause of such vacillation.—§130. It is only in F, G, that the writer finds *c+a* (*o*, *u*)>original *ts*, and where this older form is kept the voiced velar (*g*) gives the corresponding sonant equivalent *dž* (*dzo GALLUS*); parts of D, E also have it. On-

<sup>8</sup> NEUHAUS (CARL) 'Adgars Marienlegenden.' Anmerkungen von W. FÖRSTER, p. 243.

ly on the north end of the line (A-C) is the voiceless dental fricative  $\check{s}$  found.—§139. In the combination *voc.+c+e (i)*, the palatal *c* passes to *'h* (voiced form corresponding to *x*) or *j* throughout the whole territory: *PLACERE>pyg'hi*.—§166, II. It might have been appropriately added here, that this metathesis *tɔr-tɔ* (O. Fr. *trestuit*) takes place also throughout the north French dialects (Wallonian, Picard, Norman).

Perhaps the most important part of this monograph is that marked Anhang III (pp. 81-84) and entitled “Ueber das Verhältniss der Laute *x ('h)* zu *ʒ (j)*”. Here the author attempts to overthrow the old doctrine with reference to the relative ages of *ʒ* and *x*. The establishment of the historic relation of these two sounds has frequently claimed the attention of scholars, among whom may be mentioned GASTON PARIS (*Romania* X, 607), APFELSTEDT ('Lothr. Psalter,' XLIII) and HORNING himself ('Zur Geschichte des lat. C' p. 49) and they have all held that *ʒ* is the older of the two products. As result of the present investigation, however, DR. HORNING abandons his old position and brings pretty conclusive evidence to show that the prevalent view on this point of phonetics is erroneous: The sources of *x ('h)* are 1. *s+y, ss+y, sc (x)+a (e, i)*; 2. *s+t (p, c)* before *o, u*; 3. medial *rs*, final *r*; 4. *j+cons.*; 5. sporadic cases. The Wallonian is called in to help simplify the problem; here the *x*-domain corresponds to the *x*-domain of the Lorraine; to the former dialect, sources 2, 3 are unknown while 4 and 5 occur only in sporadic cases, therefore the *x (ʒ)* here must have developed out of *s+y, ss+y, sc, x*. For the relative ages of the two products the following phenomena must be noted: In *a<sup>1</sup>* every time *ʒ (j)* corresponds to *x ('h)* we have such forms as *m'jɛ* (*MANGER*), *sarʒɛ* (*CHARACTER*); outside of this condition, *pajyɛ* (*pêcher*), *repajyɛ*, where there can be no doubt that the *y* has been preserved after *ʒ (=x)* and *j (=h)*, whereas it has disappeared after the common French palatal *ʒ* and *j*. This difference of treatment of the *y* cannot be explained if we accept *ʒ (j)=x ('h)* as the original product; but taking *x ('h)* as the primitive sound, it follows clearly that *y* was lost only after palatals, and this, too, at a time

when *x* had not yet become *ʒ*. We are thus able to establish more definitely the relative chronological bearings of the two phonetic elements: *x* could pass to *ʒ* only after the *y*, following the palatal guttural, had fallen. Additional proof that *ʒ* was not the original product is to be found in the development of the Latin word *SCALA* which gives us, except in territory *a<sup>1</sup>*, *χɔl* instead of *ʒyɛl*, the regular result from an original *ʒ*. This *x*-sound, our author thinks, dates back at least to the twelfth century.

From what has been said, something of the importance of this dialect-study will be recognised: in the treatment of the phonetic part, it is a model; for the morphology and syntax, “nur lückenhafte materialien” are presented, but these are well arranged and the most is made of them. A glossary of twenty pages, giving the more striking dialect forms, closes the interesting monograph.

A. M. E.

#### SAWYER'S 'COMPLETE GERMAN MANUAL' AGAIN.

A text-book review, even if it be the fruit of faithful labor, is almost sure to leave something for the author to say, in order that his theories, or the considerations supporting them, may not be misrepresented. A work of any originality would naturally involve many points to which the author had given far more thought than any one else. His conclusions may be erroneous, but, if his work is found worthy of notice, his premises deserve consideration.

Stoutly as I must protest against some of my reviewer's statements (cf. MODERN LANG. NOTES for June), I wish to say at the outset that I lay no carping to his charge, but regard the spirit of his review as fair and judicial. Two principles would probably account for all the points at issue between us:

1. The undisputed maxims of pedagogy should be rigidly applied in all language textbooks.

2. The usual aims of students of German in this country, and the average qualifications of our teachers of this language, are considerations which are entitled to modify what would

otherwise be the best and most scientific statement and illustration of its grammatical principles.

With the author these have been controlling laws, which have dictated both the fact and the form of the present work. No such authority seems to hamper and complicate the judgments of my reviewer.

Now in detail: I have taken great pains to observe the teacher's maxim, "Only one difficulty at a time;" and, even with short sentences, I have found it by no means easy to illustrate any principle in the earlier part of the work without involving difficulties not previously explained. But if the aim has been attained, does it not justify every necessary outlay? Is it not true solely of advanced work beyond the domain of the Grammar as a text-book, that "A connected description or story can be made to illustrate a rule quite as efficiently as a series of disconnected sentences?" My reviewer here loses sight also of the pedagogical importance of repetition. Efficiency of illustration depends upon its freedom from enfanglement with other difficulties preventing the desired concentration of the attention, and upon its repetition before it is forgotten, so that the impression once made may be deepened and made permanent.

The advantages of continuous text over detached sentences are so highly appreciated by the author of the 'Manual,' that he has aimed to prepare the shortest possible road to profitable continuous reading of the classic texts. To adopt the suggestions of the reviewer would make the way longer.—The substitute suggested for the rule for variatives cannot be accepted. The rule as it stands is clear, simple, correct, and adequate for all text-book requirements. It is in the province of the teacher to add further instruction about the composition of this class of words at his discretion; but to say much at this early stage about M. H. G. and O. H. G. would seem to me like lecturing about CHAUCER and CAEDMON to a class in the English primer. Neither is this the stage for GRIMM's Law of 'Lautverschiebung' or the 'Ablaut' or any full description of the 'Umlaut,' for the double reason that the student will appreciate these themes far better later in the course, and that to

thrust them before him now would delay his progress toward better things, and in some cases would prevent his ever arriving at the point where he could profit by such instruction. Is it not possible that too scholastic a method in the earlier language work would account for its failure in some cases to yield any permanent result—any real scholarship?

My rule for the gender of monosyllabic derived nouns is pronounced "not correct." Except for this verdict of my reviewer, I should not yet know that the rule did not state a literal truth. Great value the rule cannot have in any case; but its formal correctness must be beyond question, and, for this purpose, I have now sent to my publishers an unobjectionable rule for insertion in the new edition of the 'Manual' just going to press. I have also named the exceptions called for under §155, though I still think it wise not to give many exceptions in that connection.

What is there in the topic of "Nouns with Two Plurals" to justify taxing the student with extended lists of words and definitions? Beyond what is really necessary, the dictionary must not be put into the grammar. It may call attention to peculiar classes of words, so that they may occasion no demoralization when met with, but words should be learned in connection with reading and speaking.

Under §178, we are requested to add *Gefalle* and *Schade*; but we must be excused, for neither word fully conforms to the class. *Ward=wurde* not only "should be," but is "mentioned in a note," where the student first has use for it, p. 177, besides being duly given in the List of Irregular Verbs.

On the use of the modes, the prepositions and the order of words, too much can be said as easily as what is ill-adapted. That I have avoided both these dangers is much to hope, and that all critics should approve of the same book, even for the same use, is not in human nature.

About the declensions of nouns, there is not much to say till I find time to institute a full and minute comparison of the two classifications which my reviewer pleases to call on the one hand "scientific," and on the other "arbitrary." In this comparison, I shall recognize no claims of the possible future student

of the history of the language to have "finger-boards" set up for him, at any expense to the larger number of students who aim at little more than a practical mastery of the language as it is now. Nor shall I recognize any merit in what is called scientific or scholastic in this noun classification except when it assists the chief purpose in hand, viz., the grouping of the nouns that are declined altogether, or in part, alike, so as most to facilitate the practical command of all their forms. It is idle to claim a profound scientific character for any such classification, which at best is but a mechanical grouping.

The best system can be but one, and its merits are capable of so mathematical a statement that it seems not impossible to demonstrate its superiority. Moreover it is very significant that the vocabulary of the 'Manual,' which is quite adequate to its own needs, should require the "adding of essential forms" to adapt it to the student of the 'scientific' classification. Let it not be overlooked that the knowledge of the gender of each noun which my system enforces as a means of classification is no artificial burden, but is essential to the mastery of the language for its uses in speech and writing. The noun system of the 'Manual,' however, is mine only by adoption. I found it in Germany in a school which attained the most satisfactory results I have ever seen in teaching German to English young men.

Our linguists take just pride in the "American Philological" and "Modern Language" Associations, but is it not possible that the worthy attempt to get papers of profound philological research for conventions and volumes of "Transactions" really diverts the attention of our stronger language teachers from a question far less ambitious but of most vital public interest, viz.—How may these languages under existing conditions be most effectively taught in our schools?

W. C. SAWYER.

*San Jose, Cal.*

#### CORRESPONDENCE.

#### MODERN LANGUAGE PROFESSOR-SHIPS IN GERMANY.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS: In the June issue (col. 304) of the present volume of your esteemed journal I have

read the following passages, written by PROF. WHITE:

"From this standpoint the position of modern languages in German universities would perhaps not be entirely satisfactory as the norm for corresponding American institutions, although a tendency appears manifest yonder which promises a well-rounded curriculum....—"The ordinary professorships have been almost invariably held by those whose chief interest lies in this earlier field, while the later period has been in the hands of instructors of a lower rank."

Being myself of opinion that the sentence pronounced some time ago by a celebrated conservative member of the German Reichstag in a debate concerning the universities: "*Sint ut sunt aut non sint,*" is totally wrong, I am unable to enter a general protest against a slight stricture like this. Nevertheless, I cannot but draw the attention of the well-informed author to the university of Munich, the only German university in which *teachers* of modern languages and literature are *trained*. When, about twelve years ago, a professorship of modern languages and literature in that university was conferred upon DR. BREYMAN, the latter was especially charged with turning out useful teachers. PROF. BREYMAN's department of the "Neuphilologische Seminar" supplies the Bavarian "Gymnasien" etc. with teachers who are well prepared for their duties. They have come into possession of a method (for teaching pronunciation, grammar and literature) the successfulness of which has been unfailingly recognized.

The lectures on modern and mediæval literature given by the celebrated M. BERNAYS, and by K. HOFMANN, the eminent disciple of DIEZ and SCHMELLER, have purely theoretical tendencies.

RICHARD OTTO.

*Rome, Italy.*

#### SPANISH *Atestar.*

The excellent rendering of *atestados* (D. Q. I, 3) as "full to overflowing," which DR. TODD offers in the last number of this review instead of the traditional "authentic," "unimpeachable," is supported by the following translation which the learned LUDWIG BRAUNFELS<sup>1</sup> gives of the passage in question: "von denen so viele Bücher angefüllt und *vollgepfropft* sind." It

<sup>1</sup>Der sinnreiche Junker Don Quijote von der Mancha von MIGUEL DE CERVANTES SAAVEDRA, übersetzt, eingeleitet und mit Erläuterungen versehen von LUDWIG BRAUNFELS, Stuttgart, Verlag von W. Spemann. 1884. 4 bde.

may not be out of place here to call the attention of students of CERVANTES' immortal work to BRAUNFELS' translation, which for accuracy and faithfulness to the spirit of the original is fully equal to that of ORMSBY.

HENRY R. LANG.

New Bedford, Mass.

#### DERIDES.

In MILTON's line,

"Sport that wrinkled Care derides,"

is it not possible that the poet had in mind the French *dérider*, rather than the Latin *derideo*? Littré defines *dérider*, "effacer les rides; ôter au front toute apparence soucieuse."

The line would then mean, "Recreation, that smooths the wrinkles from the brow of care."

W. H. B.

*Johns Hopkins University.*

#### SHOULD A POET BE A PHILOLOGIST?

In a very well edited volume of 'Select Poems of Robert Browning' issued in the "English Classic" series under the care of MR. ROLFE and MISS HERSEY, occurs on page 195 the following note: "Line 96, *cows and twats*. *Twats* is in no dictionary. We now have it from the poet (through DR. FURNIVALL) that he got the word from the Royalist rhymes entitled "Vanity of Vanities," on SIR HARRY VANE's picture. VANE is charged with being a Jesuit.

"Tis said they will give him a cardinal's hat:  
They sooner will give him an old nun's twat."

"The word struck me," says BROWNING, "as a distinctive part of a nun's attire that might fitly pair off with the cowl appropriated to a monk."

And yet this word is in many a dictionary (notably BAILEY, vol II, ed. 1737; WRIGHT, ed. 1857; HALLIWELL, ed. 1881), and its relation to the M. H. G. *Zwatzler* can be easily set forth.

MONK.

#### AS SHE IS SPOKE.'

No one need deplore the lack of material, who should set himself to make a pathological museum of linguistic malformations. Alienists, they say, come to regard every one as insane.

There is no pleasure or profit in making a collection of broken bottles, in fact any one can break as many bottles as he cares to pay for. It is when a man imagines that his particular broken ware is whole, that his case is worth studying; and then there's that "plaguy hundredth chance" that it may turn out to be whole after all. Let us be thankful to the neologists, even if they do not mark all their discoveries with stars.

Some may like this construction, which I find in the New York *Evening Post* for May 14, 1887: "Some of the vessels . . . resisted successfully one vessel to be taken by another." —Probably few of MR. GEO. E. MCNEILL's hearers (of the Labor Party) failed to understand him when he said, as quoted in the Boston *Transcript*, July 8, 1887: "Once we were without the benefit of clergy, but now we have the sympathy and help both of Protestant Ministers and Catholic Priests." —Perhaps some dictionary may contain the definition of the last word of the sentence which was uttered by a maker of nautical instruments: "Though he was in the merchant service, yet he was a fine lunarian." —Some colored people in New Bedford talk about the "Lion gale," as the equinox draws near. Our janitor explains: "They are that ignorant, you know, they think it's called so because it is so boisterous." —*Portière* does not fit some Yankee lips as well as "Portera." —A business man of my acquaintance insisted that it was "insomania" that afflicted MR. JAY GOULD; for he read it in a newspaper.

ANDREW INGRAHAM.

New Bedford, Mass.

#### BRIEF MENTION.

The summer months have ushered into existence a new periodical, to which we now, at our earliest opportunity, extend a hearty welcome. With some fitness of phrase it may be said that the *American Notes and Queries* was for a short time, at the beginning of its career, an emblem of the months that witnessed its inception and early life. Born in the not too serious though promising month of May, it soon fulfilled one and another pledge of pleasant fruits, and then on sturdy stalk yielded the golden corn of solid worth. This weekly visitor with its treasures new and old

should not willingly be turned from any door. It gathers from wide and varied domains—from Language, Literature, History, Manners and Customs, and what not!—and there are wise heads behind quick eyes to reject the worthless and to honor the good of what is taken with so large a net.

A more formal and stately, yet no less cordial greeting, as becomes the few and far-between visits of an octavo quarterly, is gladly accorded to the new *Journal of American Folk-lore*, published for the American Folk-lore Society by Houghton, Mifflin & Co., New York and Boston. The Society is to be congratulated upon the substantial and diversified contents and attractive appearance of the two numbers which have already appeared. It is understood that the American Society's membership has already outrivaled that of its much elder English sister.

MR. A. J. GEORGE, Acting Professor of English Literature in Boston University, has published an edition, annotated for school-room use, of WORDSWORTH'S 'Prelude or Growth of a Poet's Mind; An Autobiographical Poem' (D. C. Heath & Co., Boston). Every reader of the "Excursion" is not, necessarily, equally familiar with "The Prelude," and many general readers may be unaware of the organic relation of the one to the other. "The Prelude" has had a curious history; though completed as early as the year 1805, its first publication was subsequent to the poet's death, and it has remained for MR. GEORGE to prepare the first separate edition that has ever seen the light. In the performance of this important service MR. GEORGE has proceeded in an intelligent and a broadly sympathetic manner. The Preface gives a well constructed outline of the poetic genius of WORDSWORTH, and breathes the spirit of an earnest conviction that the study of his work is especially adapted to supply important benefits to modern society. There are prevalent moods and tendencies of thought in this utilitarian age, that there find their true valuation for all time. The relation of poetry to science, for example, has the freshness to-day of a new problem, and yet neither poet nor scientist has better grasped its inherent truth, nor given it more effective expression.

WORDSWORTH indeed belongs to the great teachers of humanity that "Help life onward in its noblest aim." The editor's chief business has been to supply a body of "Notes" for the elucidation and explanation of the text. This he has well done, attaining to unusual excellence in the important feature of a minute and accurate study of the local history and geography of the poem. MR. GEORGE'S volume is an important contribution to Wordsworthian studies.

'The Phonological Investigation of Old English, Illustrated by a series of Fifty Problems' (Ginn & Co., Boston), is a novel pamphlet of 26 pages by PROF. A. S. COOK. The object in view is to show what factors are involved in a systematic account of Old English words and speech-sounds. It is argued that the method of investigation is necessarily comparative, involving "a consideration of related words and speech-sounds in the kindred Germanic tongues." Tables of vowel and consonant correspondences are given to aid in a summary view of such comparison, and a list of important works, to which more or less constant reference must be had, accompanies a few brief definitions of the details of the method. The author then fancies himself in a classroom; he is teaching beginners in the more advanced forms of English philology; the text-book is SWEET'S 'Anglo-Saxon Reader.' The book is opened at page 36, and the entry of the Chronicle under the year 894 is subjected to special scrutiny. Fifty of the nouns and verbs found in this paragraph are, at apparent random, taken up and made the subjects of fifty separate and consecutively numbered expositions. The construction of these "problems" is highly synoptical, so that a specimen may easily be given. One of the selected words is *hám* (home). The rubric reads: "OHG. *heim*; OS. *hém*; ON. *heimr*; Goth. *haims*," and then follows the discussion: "h and m are constant. Goth. s here represents z (Braune<sup>1</sup> 74. c). OHG. *ei*=Germ. *ai* (Braune<sup>2</sup> 15. b), as does ON. *ei* (Noreen 156). This Germ. *ai*=OE. *a* (Gr. 62). Hence Germ. *haimoz* (usually o-stem)." This pamphlet will be welcome to many doubtful minds for showing to what uses the appalling first half of SIEVERS' Grammar may be put, as well as for

the specific help it will afford to such as are struggling under less favorable conditions with initial modes of study in the broad domain of English philology.

Teachers whose approval has been won by MISS DORIOT's engaging book for Beginners in French (cf. MODERN LANGUAGE NOTES, Vol. I., p. 126) will be pleased to learn that MISS DORIOT has now in press a companion volume for Beginners in German (Ginn & Co.). This new volume is constructed upon the same novel plan that has won for the first so unique a place in the list of text-books, but it will also be found to be better than the first. Both author and artist have been wise enough to profit by experience, and their second task has accordingly been performed with the touch of assurance that is the reward of patiently wrought-out maturity. The artist's German descent is a factor that has not had an unfavorable effect upon this new volume. It will be found that the playful illustrations which give glimpses of German life and customs are delightfully true and effective; in their quaint attractiveness there are new pleasures in store for those who have hitherto only known the consolation (often prematurely) of *Ich liebe, Du liebst, Er liebt.*

M. CLÉDAT, avec le concours de M. M. LUMIÈRE, de Lyon, entreprend la publication d'une 'Collection de reproductions photolithographiques intégrales de Manuscrits latins, français et provençaux.' Chaque volume sera précédé d'une introduction qui sera confiée au savant le plus compétent. Les personnes qui désireraient recevoir régulièrement les prospectus de cette publication, afin de pouvoir souscrire en temps utile aux volumes qui leur conviendraient, sont priées de se faire connaître à M. CLÉDAT, professeur à la faculté des Lettres de Lyon.

A few months ago one of our able and most active professors of English literature, MELVILLE B. ANDERSON (University of Iowa) gave us an admirable translation into English of VICTOR HUGO's model work of philosophic criticism, aesthetic appreciation and clean-cut exposition of literary canons, as laid down in his 'Shakspere.' This is a valuable addition in the domain of *belles-lettres* for the exclu-

sively English reader; but another translation of an extensive work has just reached us, which shows continued activity in this direction of turning French into English, 'History of the People of Israel till the time of King David,' by ERNEST RENAN (Boston: Roberts Brothers. Price \$2.50). This is a portly octavo work, 362 pages, and is the first of a series of three volumes which, the author tells us, he formed a plan forty years ago to write on the 'History of the Origin of Christianity'; and though here "the great religious movement of Israel which swept the world along with it, has scarcely begun (p. xiii)," yet the fertile thinker knows how to fascinate the reader with his artistic presentation of the subject, some of the spirit and life of which the translator (whose name is not given) seems to have caught in its transfer to the Anglo-Saxon idiom.

The *Verhandlungen des zweiten allgemeinen deutschen Neuphilologentages* (held at Frankfort in the Easter holidays of last year) ought to be specially attractive to all workers in modern languages on this side of the Atlantic. This little octavo volume, covering eighty pages, gives one an idea of the extraordinarily rapid development in Germany of that unity of feeling which is so necessary to promote the interests of a new department of learning; for example, in the year 1887, the Association had the phenomenal increase from 306 to 700, and at present numbers not less than 800 members. DR. KORTEGARN (Frankfort) in his remarks preliminary to the report of the proceedings of this Convention, voices the sentiments of his colleagues in expressing the wish that the third meeting may bring together a stately number of members "zur Pflege der neuern Philologie, der germanischen wie der romanischen, und insbesondere zur Förderung einer lebhaften Wechselwirkung zwischen Universität und Schule, zwischen Wissenschaft und Praxis." This purpose, thus formulated, constitutes the fundamental doctrine of the organisation, and it is natural, therefore, that a majority of the topics which occupied the conference should have been particularly on the side of pedagogics. Papers were presented on the following subjects: Stellung und Ziele des Vereins für deutsche Lehrer in London, von HERRN BAUMANN (President of the German

*Lehrerverein* in London); Plan und Textprobe eines neuen Werkes, Alt-England, von PROF. DR. BRENNCKE (Elberfeld); Die Pertes'sche Methode in ihrer Anwendung auf die neueren Sprachen, von Herrn Gymnasiallehrer HAUSSCHILD (Frankfort); Die freien schriftlichen Arbeiter im Französischen und Englischen, von Herrn Realgymnasial Oberlehrer DR. AHN (Bad Lauterberg); Der Anfangsunterricht im Französischen, von Herrn Realschullehrer DR. QUIEHL (Cassel); Über den Wert des Übersetzens in die fremde Sprache, von Herrn Realgymnasiallehrer DR. KÜHN (Wiesbaden); Über französische Lexicographie, von Herrn Professor DR. SACHS (Brandenburg a. d. H.). Reports of the interesting discussions on these papers are given, and a full account of the social features of the occasion, to all of which is appended a complete list of the members of the Association, with their addresses. The third Convention of which we hope to present an account in our next issue, was held at Dresden on September 29 and 30, 1888.

MESSRS. MCCLURG & CO., of Chicago, have announced a translation of the important French work, "Les grands Écrivains français," the publications of which was begun in Paris last year. The series will contain: 'Madame de Sévigné,' by GASTON BOSSIER; 'George Sand,' by E. CARO; 'Montesquieu,' by ALBERT SOREL; 'Voltaire,' by FERDINAND BRUNETIÈRE; 'Racine,' by ANATOLE FRANCE; 'Rousseau,' by M. CHERBULIEZ; 'Victor Cousin,' by JULES SIMON; 'Lamartine,' by M. DE POMAIROLS; 'Balzac,' by PAUL BOURGET; 'Musset,' by JULES LEMAÎTRE; 'Sainte-Beuve,' by H. TAINÉ; 'Guizot,' by G. MONOD.

The Publishing House, FORZANI & CO., of Rome, Italy, announce a *Nuova Pubblicazione*, by subscription, of deep interest: 'Poesie di Settecento Autori intorno a Dante Allighieri.' These compositions will be arranged chronologically, and published in octavo volumes of 500 pages each; the edition will consist of 500 numbered copies, of which the last will contain a list of the subscribers. Price per volume, 8 lire. Address: Via Dogana Vecchia 26, Roma.

#### PERSONAL.

The Trustees of Ripon College (Ripon, Wis-

consin) have generously granted to PROFESSOR A. H. TOLMAN the privilege of pursuing his English studies in Europe during the present academic year.

FRANCIS H. STODDARD, Instructor in the English Language and Literature at the University of California (cf. MOD. LANG. NOTES, vol. I, col. 307), has been called to the chair of English in the University of the City of New York, with the title of Professor of the English Language and Literature. It is gratifying to learn that this professorship, newly created and endowed by an alumnus of the University, is intended to provide for graduate instruction and to supplement the already existing undergraduate courses.

PROFESSOR W. H. CARRUTH has been appointed to a Morgan Fellowship for the coming year at Harvard University. MR. CARRUTH was graduated at the Kansas State University (Lawrence) in 1880 and immediately thereafter was made Assistant in his Alma Mater for German and French; in 1882 he was promoted to the professorship of German and French, which position he still holds. The year 1885-86 was spent, on leave of absence, at the universities of Berlin and Munich, where PROFESSOR CARRUTH continued his studies in the Germanic department. He is now engaged in investigating the "Superlative in Modern German" and "Herder's Style."

FRANK G. HUBBARD, who received the degree of Doctor of Philosophy at the Johns Hopkins University a year ago, and has since January last given courses in English at Smith College (Northampton, Mass.), has gone to Oxford, England, there to pursue special work in English philology and literature.

CHARLES F. MCCLUMPHA, who was graduated at Princeton College in 1885 and received the degree of Doctor of Philosophy from the University of Leipsic in March, 1888, has been called to Bryn Mawr College as Associate Instructor in the department of English. MR. MCCLUMPHA studied under Professors WÜLKER and ZARNCKE, and offered for his doctorate a thesis upon "The Alliteration of Chaucer."

W. C. TODD, who has recently returned from Paris, where he spent the past year in

special study, has been appointed Professor of French at Haverford College, Pa. After taking his degree at Brown University in 1881, MR. TODD taught Latin for one year in De Vaux College, and later had charge of the classical department of the Friends School at Providence, R. I., a position which he held for three years.

JOHN LESLIE HALL, formerly Fellow in English at the Johns Hopkins University, has been appointed to the chair of English at the College of William and Mary (Williamsburg, Va.). MR. HALL entered Randolph-Macon College in 1871, and continued there for two years. He then engaged in business for a time, after which he devoted several years to teaching. In 1885 he entered Johns Hopkins University and for three years pursued advanced courses there in English, German and History, holding a fellowship in English for the year 1886-87, and being designated a Fellow by Courtesy during the following year.

WILLIAM B. PRICE has been elected to the chair of French and German at Trinity College, North Carolina. MR. PRICE was graduated at Yale College in 1883, taking special honors in French. In the autumn of the same year he went to Paris, where he spent about eighteen months, attending meanwhile the lectures of MM. GASTON BOISSIER, GASTON PARIS, CARO, PETIT DE JULLEVILLE, GUILLAUME GUIZOT and others, but devoting himself especially to modern French. Later he went to Göttingen, where he worked in German for some months. On his return to America, he was appointed Tutor in French at Yale University, both in the Sheffield Scientific School and in the college proper. Here he remained until called to his present position at the beginning of the current academic year. PROFESSOR PRICE is editor of two issues in the series: "Select French Texts" (published by CHARLES H. KILBORN, 5 Somerset St., Boston), of which the first number: 'Choix de Contes de Daudet,' by PROF. PRICE, has just appeared.

DR. CHARLES W. KENT has been called to the University of Tennessee (Knoxville) as Professor of Modern Languages and English. DR. KENT graduated with the degree of M. A.

at the University of Virginia in 1882, after which he taught for a period of two years in the schools of Charleston, S. C.; He then went to Germany, and as a student of Teutonic philology spent three years at the universities of Göttingen, Berlin and Leipsic, winning the degree of Doctor of Philosophy in 1887 at Leipsic, on the presentation of a dissertation entitled "Teutonic Antiquities in Andreas and Elene." DR. KENT spent the past academic year as 'Licentiate' at the University of Virginia, and in the preparation of an edition of Zupitza's 'Elene,' which, under the joint editorship of himself and Prof Henry Johnson, is to be published by Messrs. Ginn & Co. It may be added here that PROF. ZUPITZA writes to us to say that he is seeing through the press the third edition of his 'Elene,' which will differ from the preceding two editions chiefly in supplying a text of the Latin version of the legend.

DR. JAMES W. BRIGHT (of this Journal) has in preparation an edition of the Anglo-Saxon Gospels. To meet the wants of the general literary public, as well as of the class-rooms of the schools, it will be an inexpensive edition, and of convenient size. The following preliminary epitome of the principles adopted for the preparation of the volume is here offered, in the hope that scholars interested in the matter may communicate to the editor any comments pointing to changes or modifications of the plan. The text will be based on the Corpus MS.; and the important variants of the Bodl., Cotton and Cambridge MSS. will be given at the foot of the page. There will also be, at the foot of the page, "notes" on passages particularly obscure or faulty in construction, and on such as for any other special reason may require remark. Rejecting the accent-marks of the MS., the text will be accented throughout to show the theoretic quantity of the vowels; *e* and *ɛ*, *o* and *ɔ*, according to SWEET's system, will also be distinguished. All contractions of the MS. will be expanded, without the aid of any special typographical device. The punctuation of the MS. will be put aside for the modern system. The use of capitals will conform to present usage in scriptural texts. The MS. usage of *ð* and *p* will not be disturbed. There will be no normalization of spelling except in extreme cases, when the MS. form will always be retained in the variants. The rubrics and all other incidental ecclesiastical matter will be omitted, and the division into chapters and verses will follow the familiar distribution of the Authorized Version. There will be a Preface and a Prolegomenon but no Glossary; if it appear desirable, a Glossary will be prepared for a subsequent edition.

## JOURNAL NOTICES.

**BEITRAEGE (HRSG. V. PAUL UND BRAUNE) VOL. XIV, PART I.**—**Falk, H.**, Die nomina agentis der altnordischen sprache.—**Kock, A.**, Der i-umlaut und der gemeinnordische verlust der endvocale; Zur urgermanischen betonungslehre.—**Mogk, E.**, Bragi; Das angebliche Sifbild im tempel zu *Guðbrandsdalir*; Eine *Hymnōtissa* in der Niála.—**Kögel, R.**, Zur ortsnamenkunde.—**Euling, K.**, Bruchstücke einer mitteldeutschen bearbeitung des Esdras und des Jesajas.—**Luick, K.**, Zur geschichte der deutschen e- und o-laute.—**Leitzmann, A.**, Der Winsbeke und Wolfram.—**Hettema, F. B.**, Altfriesische worterklärungen.—**Jellinek, M. H.**, Miscellen.—**Schaubach, E.**, Zu Wollrams Parzival.—**Kaufmann, F.**, Notizen.

**ENGLISCHE STUDIEN, VOL. XII, PART I.**—**Willenberg, G.**, Die Quellen von Osbern Bokenham's Legenden.—**Krummacher, M.**, Sprache und stil in Carlyle's 'Friedrich II.'—**Jameson, J. F.**, Historical writing in the United States.—**REVIEWS**: **Breul, K.**, Sir Gowther (Max Kaluza).—**Schleich, G.**, Ywain and Gawain (Max Kaluza).—**Steinbach, Paul**, Ueber den einfluss des Christen de Troyes auf die altenglische literatur (Max Kaluza).—**Sweet, H.**, A Second Anglo-Saxon Reader (A. Schröer).—**Dowden, E.**, The Life of Shelley (Richard Ackerman).—**Thümmel, Julius**, Shakespeare-charaktere (Max Koch).—**Faust, E. K. R.**, Richard Brome (Max Koch).—**Turck, H.**, Das wesen des genies (Felix Bobertag).—**Creizenach, W.**, Der älteste Faustprolog (Felix Bobertag).—Various text-books for German schools.—Miscellen: **Konrath, M.**, Zu Exodus 351 b—353 a.—**Schleich, G.**, Collationen zu me. dichtungen.—**Lentzner, K.**, Zum Gedächtniss Ingleby's.—**Würtzner, A.**, Der unterricht im Französischen und Englischen an den höheren schulen Oesterreichs.

**REVUE CRITIQUE, NO. 20.**—**Körting, G.**, Encyclopædie (A. D.).—**Heulhard, A.**, Rabelais légitime; Ziesing, Th., Erasme ou Salignac? (P. de Nolhac).—**NO. 21.**—**Regnier, H.**, Contes de la Fontaine.—**Havet, E.**, Les Provinciales de Pascal.—**NO. 23.**—**Wahlund, C.**, et Fellitzén, H. von, Les Enfances Vivien (E. Muret).—**NO. 24.**—**Ziolecki, B.**, Alixandre dou Pont's Roman de Mahomet (E. Muret).—**Morel-Fatio, A.**, Etudes sur l'Espagne (A. C.).—**NO. 25.**—**Holland, W. L.**, Zu Ludwig Uhlands Gedächtniss (A. Chuquet).—**NO. 26.**—**Joret, C.**, Le livre des simples inédit de Modène et son auteur (L.).—**Broberg, S.**, Mester Frants Rabelais; Frants Villon (E. Beauvois).—**Monet, E.**, La Noble Léon (A. R.).—**Fischer, H.**, Ludwig Uhland (A. C.).—**NO. 27.**—**Antona, Traversi, C.**, Lettre inédite di Luigi Stolberg a Ugo Foscolo (Ch. J.).—**NO. 29.**—Altfranzösische Bibliothek VII-XI, (Ant. Thomas).—**NO. 31.**—**Souriau, M.**, La Versification de Molière (A. Delbouille).—**Nos. 34-35.**—**Levertin, O.**, Studier oefver fars och farsoerer i Frankrike mellan Renaissance och Molière (E. Beauvois).—**Doncieux, G.**, Un jesuite homme de lettres au XVIIe siècle, Le P. Bonhours (F. Hémon).—**Nos. 36-37.**—**Thomas, Ant.**, Poésies complètes de Bertran de Born (L. Clédat).—**Franck, F.**, et Chenevière, A., Lexique de la langue de Bonaventure Des Périers (T. de L.).

**REVUE DES PATOIS 2e Année. Nos. 1 et 2. Janvier-Juillet, 1888.**—**Cledat, L.**, Les patois de la région lyonnaise (suite).—**Phillipon, E.**, Le patois de Saint-Genis-les-Ollières et le dialecte lyonnais (suite).—**Hingre**: Complainte en vieux patois de la Bresse (Vosges), (suite).—**Joret, Ch., et Morice**: Etude sur le patois du Bocage Virois septentrional.—**Fleury, J.**, Le patois normand de la Hague et lieux circonvoisins.—**Simonneau, A.**, Glossaire du patois de l'île d'Elle (Vendée).—**Thomas, A.**, Co interrogatif dans le patois de la Creuse.—**Puitspeu**, Contes en patois de Mornant (Rhône).—**Comptes-Rendus**: **Horning, A.**, Die ostfranzösischen Grenzdialekte zwischen Metz und Belfort (Ferdinand Brunot).—**This, C.**, Die Mundart der französischen Ortschaften des Kantons Falkenberg (F. B.).—Notices bibliographiques.—Chronique.

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